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DR. HOWARD HANSON

Director, Eastman School of Music
Rochester, N. Y.

MARY LOUISE CURTIS BOK and THE CURTIS STRING QUARTET
Two rare violins made by Antonius Stradivarius have recently been purchased by Mrs. Bok for the quartet. The violin to be used by Mr. Brodsky is dated 1694. The violin to be used by Mr. Jaffe is dated 1715, made by Stradivarius.

THE 1936 GRADUATING CLASS OF THE PHILADELPHIA CONSERVATORY OF MUSIC,
Philadelphia. Left to right, lower row: Robert Lewis Pennington, Rita Elvera Bruni, Ella Joan Rasmusen, Geraldine Martha Aberman, Christine Margaret Blackadder; left to right, upper row: William Bless, Jr., Harry Jones Tomlinson, Anna Marie Klose, Carolyn Viola Diller. (Photo by Phillips Studio.)

FRITZ REINER and EUGENE GOOSSENS
at the Savoy in London. Mr. Reiner made his first appearance as a conductor at Covent Garden this summer, a podium which Mr. Goossens has occupied in former seasons. This snapshot was taken by Mr. Reiner with his automatic Contax.

CHICAGO MUSICAL COLLEGE HONORS MISCHA ELMAN WITH HONORARY DEGREE

The honorary degree of Doctor of Music was bestowed upon Mischa Elman, violinist, by Rudolph Ganz, president of the Chicago Musical College, at the annual commencement exercises of the school, at Orchestra Hall, on June 17. By the college's admittance to the North Central Association the Chicago Musical College is the only independent music school in the country thus far recognized by this association.

PIERRE LUBOSHUTZ and GENIA NEMENOFF,
duo-pianists, concluded an active season, and closed their New York studios with a pupils' recital. Following this they went to Poland Springs, Me., to spend two months at the estate of their niece and nephew, Mr. and Mrs. Wolf (Mrs. Wolf is the daughter of Lea Lwooshutz). Pierre Luboshutz and Genia Nemenoff are preparing new programs for their first concert tour in October, under the management of NBC Artists Service. They also are holding a six weeks' master class. They return to New York September 15.

ROMAN TOTENBERG,
violinist, with a friend at the house of Swedish Legationsekreter Knut Thyberg in Copenhagen. Mr. Totenberg, following his return from America, has had tours in Scandinavia, Poland and France, including a recital in Paris. In September he plays in Russia and Poland, after which he fulfills engagements in England. He then comes to the United States. February and March, 1937, Mr. Totenberg is booked for concerts in Scandinavia and France; April to September, he will be on tour in South America.

CHARLES WAKEFIELD CADMAN
with the artist pupils of Ted Bacon of Portland, Ore., who played Cadman's sonata in G in unison, a novel experiment. Mr. and Mrs. Bacon are to the right of the composer.

OLGA CRISTO-LOVEANU,
Rumanian soprano, sits for her portrait to her husband, Elie Cristo-Loveanu. Mme. Cristo-Loveanu is in authentic Rumanian costume.

(See Inside Back Cover for Additional News Pictures)

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Italy Lifts Tonal Sanctions Against Music from England

Britons Not in Reprisal—Florence Has Brief Opera Season—Arts and Crafts Fair—Autumn Festival in Campania

By DOROTHY NEVILE LESS

FLORENCE.—As the result of representations made by Leslie Boosey (chairman of the Performing Rights Society), to the International Confederation of Authors' and Composers' Societies, the Italian ban placed upon British music as part of the anti-sanctions policy, has been lifted and British music may again be heard in Italy.

Dino Alfieri, president of the confederation, in making the announcement, stated: "In view of the unanimous request of the authors grouped within their international organizations and other expressions from the intellectual centres of various countries, the Minister for Press and Propaganda has decided to take steps for the restoration of a normal situation."

It is noteworthy that Great Britain adopted no such measures against Italy, and that Italian musicians and singers have been welcomed at Covent Garden and elsewhere in the Kingdom, as always heretofore.

OPERA SUCCESSFUL

Following the long series of symphonic concerts at the Communal Opera House, a short opera season in the large Teatro Verdi has met with full success.

Opening with Rigoletto, there followed Andrea Chenier, in which tenor Masini, soprano Corsi, and baritone Reali, did splendid work. The third opera was Traviata, with Gilda Dalla Rizza in the title role, accompanied by tenor Wesseloscki and baritone Basiola.

The novelty of the season was Maristella, a new work by Giuseppe Pietri, Tuscan composer (libretto by Maso Salvini), and not previously heard in Florence. Maestro Mario Terni conducted. The performance was heartily acclaimed. The cast included Iris Corradetti (Maristella), Sara Ungano (Laurencia), Ebe Ticozzi (Mother Superior), Aurelio Marcato (Riada), Spartaco Marchi (Don Taniello), Giovanni Giampieri (Nico) and Nello Zannoni (Don Rodriguez).

DAINTY COMEDY

Three performances of Giocondo Zappaterra, Guido Bucciolini's picturesque musical comedy, score by Giuseppe Pietri, have been given and enjoyed at the Pergola Theatre. The company was composed of excellent actors, headed by the popular Raffaello Niccoli, Ada Checchi, Pietro Fontani, and Norina Pangrazy; Edoardo Pangrazy conducted.

During the National Arts and Crafts Fair, recently held in Florence, an orchestral and choral concert was given in the exhibition grounds, Marino Cremesini conducting. An attractive item was a fragment of Fiera di Farfa, a seventeenth century musical comedy by the Roman musicians Mazzocchi and Marazzoli, on a libretto by Cardinal Rospigliosi (later Pope Clement IX). The work was first performed in the Barberini Theatre, Rome, in 1639. Its present transcription is by Maestro Ghisi.

Five Florentine craftsmen's songs for chorus and orchestra, of the fifteenth, sixteenth, and seventeenth centuries, were also presented, these songs (referring to different trades), affording in verse and music, characteristic popular expression of the ancient Florentine *artigianato*, or craftsman class. The program closed with some carnival songs on popular, or craftsman themes by Cremesini, Guerrini and Frazzi, these numbers uniting archaic flavor with appropriate formal mastery, the whole entertainment rich in melodic as well as folkloristic interest.

DANCE EVENINGS

At the Experimental Theatre the GUF (Gruppo Universitario Fascita) under the auspices of the Society Amici della Danza, presented Lix Hassberg in a uniquely interesting program: Towards Life, Folk Song, Gray Days (H. Graupner), Towards Death, Blind Beggar, Exotic Impression, Romance (H. Graupner), Spanish Rhythms (Granados), Maschera (Prokoffief) Rebellion, and Zingaresca (folk songs).

Lisa Czobel and Carlo Bercgeest also gave an interesting program in the above series, their concert including dramatic scenes, Delirium of Ophelia, Triumphal March of the Devil, and parodistic dances such as Hail Bacchus, Mercuro-Apollo-Marte-1936 and others. The musical part of the program was by Rossini, Scriabin, Stravinsky, Bartok, Kodaly and Poulenc.

(*Continued on page* 13)

Richter's Opera, Taras Bulba Re-Premiered in Dresden

Second Act Re-Written — Excellent Music Saves Weak Libretto — Dance Seances Popular—Callimahos Astonishes on the Flute

By ELINOR JANSON

DRESDEN.—The last premiere at the State Opera was Ernst Richter's Taras Bulba—it was in part a world premiere as Richter has entirely rewritten the second act since the composition's first hearing in Stettin last year. The text by Johannes Kempfe is based on Gogol's novel Taras Bulba, although Kempfe has only taken scenes from the novel in the first two acts. The third act is entirely different. The story is too well known throughout the world to need recounting at this time, and it will suffice to say that the text is thin and the action rather sketchy. None of the roles has sharply drawn characteristics and only in the last act does Taras Bulba attain to something majestic and moving.

Ernst Richter, young coach and director at the State Opera, has written music which is so full of color and rhythm that the weak spots in the libretto are largely covered up. The interlude between the first and second scene (the ride to Sjetch), the feast, and the dance in the second scene, the interlude in the last act (the battle between the Cossacks and Poles) are all symbolized in such a musically gripping manner that the audience was carried away. Richter's instrumentation is brilliant. He makes liberal use of reeds and horns and has a fondness for drums and cymbals. The Cossack Chorus is one of the most beautiful numbers in the opera.

Richter conducted and after the first interlude the applause was enormous. At the end of the performance there was an ovation such as I have seldom seen in Dresden, not even after a Strauss premiere.

Friedrich Plaschke in the title part gave a poignant impersonation vocally and histrionically. Other excellent presentations were Helene Jung (the Wife), Matthieu Ahlersmeyer (Son), Rudolf Dittrich (Son), and Elsa Wieber, American soprano (Polish Wera). The chorus trained by Ernst Hintze did exceptionally fine work. Waldemar Staegeman was the producer.

BALLET EVENINGS

The first of the independent Dante Evenings which have been arranged by the State Opera scored a success with Valerie Kratina, ballet mistress in Karlsruhe, as guest producer. The program in which the entire ballet of the Opera assisted, was made up of four Dance Plays with choreography by Miss Karatina. These four ballets were arranged from music by Hermann Zilcher, Julius Weisman, Alexander Tcherepnine and Brahms. The best effects were obtained by the Ajanta Frescoes, an episode from the life of Buddha, with Guio Neppach as Buddha and Hilda Schlieben as his wife. Fritz Schulz and Linnie Ferrik were soloists in this dance. Hanna Schlenker's overflowing temperament was much in place in the Hungarian Village Scene, to music by Brahms.

Lambros Callimahos, Greco-American flutist, had great success in the two recitals which he gave here recently. His first recital was astonishing, consisting of Bach's sonatas and the B minor suite, Mr. Callimahos being the first interpreter of this difficult program. Rather heavy fare, but the appreciative audience loved it and insisted on encores. Hans Heintze played splendid accompaniments on the harpsichord. Mr. Callimahos' second recital consisted of works by Platti, Beethoven, Pillois, Debussy, Ravel, Enesco and several of his own arrangements of Bach, Brahms and Paganini. In these smaller numbers he amazed his audience with his brilliant technic, coloring, and ease of performance. The listeners were wildly enthusiastic and the applause, which continued long after Callimahos had given a second program of extra numbers, also included his exceptionally fine accompanist Johannes Schneider-Marfels.

La Boheme Successfully Opens Colon Season in Buenos Aires

Malipiero's Julius Caesar Pleases—Boris Godounoff in Restoral—Panizza a Popular Conductor—Iturbi, Brailowsky and Cortot in Keyboard Art

By JORGE M. WHITE

BUENOS AIRES.—The Colon season opened May 25 with a gala performance of Samson et Dalila, in commemoration of the Revolution of May (1810) and as homage to Saint-Saëns.

A few hours before the performance it was stated that Georges Thill could not sing Samson as he was suffering from a bad cold. Therefore a quick change was made to Puccini's Bohême, with Isabel Marengo as Mimi.

The Colon's vast auditorium had a magnificent aspect. President Justo occupied the official box with other members of the Government, and the diplomatic corps and society leaders crowded the rest of the theatre. The Argentine Anthem opened the performance, sung by a choir (Adults' Schools of the National Council of Education) under the direction of Felipe Boero.

Miss Marengo presented once more her delicate delineation of Mimi, displaying voice of lovely timbre and purity. The Rodolfo was Bruno Landi, a new tenor who made an unexpected debut in this performance. He completely satisfied with highly commendable vocal and histrionic resources, Victor Damiani gave his familiar interpretation of Marcello, singing with style and sonority. One of the high points of the night was the Colline of Ferdinando Autori, a first class vocalist and actor, new for this city. The other roles were well performed by Adelina Morelli, Vittorio Bacciatto and Atilio Muzio. The orchestra acquitted itself splendidly under the baton of Panizza.

The local premiere of Stravinsky's Persephone resolved itself into an artistic event of high order, and the large audience was deeply impressed. The personality of the

(*Continued on page* 12)

Stadium Concerts Led by Iturbi

All-Beethoven Program Feature of Opening Night, with Spalding as Feted Soloist—Harold Bauer Appears

By MABELLE S. WALL

The Philharmonic Symphony Orchestra with Jose Iturbi conducting an all-Beethoven program and with Albert Spalding as soloist, drew 12,000 people to the opening of the nineteenth season of *al fresco* concerts at the Lewisohn Stadium on June 25. Apparently undaunted by the rain that overtook the progress of the program during the Leonore Overture (No. 3) on the previous evening, an increased audience assembled with spirits undamped. A clear sky and a half-grown moon poised above the scene were felicitous accompaniments when spontaneous applause from the almost capacity audience indicated that every one was having an exceedingly good time, from the table section to the furthermost seats of the concrete stand.

In the intermission, Adolf Lewisohn, eighty-seven year old donor of the Stadium, gave his annual address of welcome to the public. He was introduced by Mark Eisner, chairman of the Board of Higher Education of the City of New York who represented Mayor La Guardia who was prevented from attending the Stadium concert. This was the first time the Mayor had been absent from the civic opening.

There was evident wisdom on the conductor's part in the selection of Beethoven's symphony (No. 2, op. 36) which bears kinship in its joyous lyricism and tranquil beauty to symphonies of this master's predecessors, Haydn and Mozart. Mr. Iturbi's conducting bore evidence of his musicianship and authority, and of his perspicacity in devoting his attention to outlining clarity of rhythmic patterns and dramatic climaxes. Despite the improvements in amplifiers at the Stadium, acoustics scarcely afford opportunities for finesse of tonal nuances such as is found at Carnegie Hall.

There was grateful discernment on the part of the conductor and his men in the accompaniment offered Albert Spalding in Beethoven's concerto for violin in D major (Op. 61) which is the composer's only work in this form. Technical freedom and fullness of tone were elements that were present in the authoritative delivery of its three movements, which comprise difficulties for even the virtuoso and call for a temperament that adapts itself to many moods. If at times there was slight inexactness of intonation, there were damp violin strings to be reckoned with. Intense enthusiasm from the vast audience insistently requested more violin music, the granting of which brought out the Spanish pianist-conductor in the capacity of pianist, a role in which he is a peer in his field. The last movement of Cesar Franck's violin and piano sonata was a convincing demonstration of the musical sympathy existing between the two artists. Again, Mr. Spalding responded to the mood of his audience by offering Study in Arpeggios, his own composition, but which he modestly refrained from stating. And finally, to the complete delight of the cheering audience he contributed de Falla's Spanish dance, Jota, with Mr. Iturbi as accompanist.

Immediately following the concert, or as soon as admirers who stormed his dressing room would let him go, Mr. Iturbi left for Philadelphia where he opened the season of symphonic concerts in Robin Hood Dell.

Alexander Smallens made his first appearance at the Stadium this season on the following evening when he conducted the Philharmonic Orchestra in an all-Russian program. He will also conduct all dance events and operas at the Stadium this season.

(*Continued on page* 12)

Szell for Glasgow

GLASGOW.—The appointment of John Barbirolli as conductor of the New York Philharmonic for next season, creates a ten weeks' vacancy in the conductorship of the Scottish Orchestra, and George Szell of Prague has been engaged for that period.

Cincinnati Summer Opera Season Launched With Ample Success

Outdoor Series Brings Hearings of L'Africana, Martha, King's Henchman, Rigoletto, Samson, and Ballet Production of Ravel's Bolero

CINCINNATI, O.—The summer opera season opened June 14, in the Zoological Gardens, with a fine production of L'Africana, alternating for the week with Martha. There has been, however, an appreciable lack of attendance during the first three weeks. Performances have been for the most part well sung, but the staging and lighting is inadequate, while the direction in the capable hands of Fausto Cleva and Wilfred Pelletier is excellent.

L'Africana served to introduce to Cincinnati Norman Cordon and Daniel Harris who were well received. Harold Lindi, as Vasco de Gama, and Norma Richter, Selika, were in fine voice; Angelo Pilotto as Nelusko was not good but Santa Biondo, as Inez, added much to the ensemble with her clear voice, and Italo Picchi was a capable Don Pedro. Lodovico Oliviero sang the role of Don Alvaro. The opera ended, contrary to the score, with the wedding of Vasco and Selika.

In a sparkling production of Martha, Rosemarie Brancato in the title role, June Buriff as Nancy, Edward Molitore and John Gurney as Lionel and Plunkett, carried off honors in which Daniel Harris shared as Sir Tristan. Myra Manning, Janet Fairbank, Helen Smith, Oliviero and the chorus also did well.

The King's Henchman was given a fine performance by Edward Molitore in the title role, John Gurney as the King, Norman Cordon as Maccus and Norma Richter as Aelfrida. Daniel Harris sang Ordgar and Janet Fairbank, Edmund G. Henke, Oliviero, Myra Manning, Thomas Insco, James Durrill, Howard Hoskins, Katherine Harbison, June Buriff and Josephine Imbus completed the cast.

Rigoletto brought Angelo Pilotto in the title role while Rosemarie Brancato scored a great success with her singing of the Caro Nome. Lawrence Power was the Duke; Italo Picchi, Sparafucile, Lydia von Gilder, Maddalena; and Daniel Harris gave a good delineation of the Count of Monterone. Completing the cast were Oliviero, Myra Manning, Janet Fairbank, Louis Johnen, and Henry Manghi.

Harold Lindi and Bruna Castagna, as Samson and Delilah, and Joseph Royer as the High Priest of Dagon, scored a tremendous success, vocally and histrionically, and received many curtain calls with their fine portrayal. Italo Picchi was adequate as the Old Hebrew, Oliviero sang the Messenger and Daniel Harris came to an early regrettable end as Abimelech. Chorus and ballet did excellent work and the whole production moved authoritatively under the baton of Wilfred Pelletier.

Rosa Tentoni proved to be the sensation of the season when she sang Santuzza in Cavalleria and received the shouts and plaudits of her entranced audience. She rose to artistic heights in this brilliant vocal drama and was ably assisted by Lawrence Power as Turiddu, Angelo Pilotto as Alfii, Lydia von Gilder as Lola, and Myra Manning as Lucia. The second half of this program was devoted to Ravel's Bolero, superbly danced by Ruth Page, ably assisted by Blake Scott and an ensemble of girls who contributed much to the interesting choreography made by Ruth Page herself. Angelo Canarutto conducted.

Jessie Straus Mayer presented three of her talented pupils in a private musicale at the home of Mr. and Mrs. Gilbert Bettman. Those heard in an interesting program were Carol Bettman, Ruth Grismer and Jack Shallat.

Charles Sanford Skilton, composer of Kansas University faculty, and vice-president-general of Pi Kappa Lambda, national honorary music fraternity, installed Pi Chapter recently at the Cincinnati Conservatory of Music. M. D.

Washington Summer Symphony Concerts

WASHINGTON, D. C.—Under the name of the Washington Summer Concerts Association, the members of the National Symphony Orchestra, season of 1935-36, are sponsoring a series of twenty-four "Symphonies on the Potomac" this summer. Only members of the orchestra are eligible to membership in this new organization. From their ranks they have elected this board of directors: Thomas J. Mullikin, board chairman and business manager; Sidney Hamer, vice-chairman; Jacques Posell, secretary; Sune Johnson, treasurer; and Alex Levin, honorary chairman. The series is one of eight weeks with three concerts a week, on Sunday, Wednesday and Friday evenings, at the Watergate site used last summer by the National Symphony Orchestra Association. The concerts are given on a cooperative basis, similar to the Philadelphia and Hollywood Bowl summer concerts. Conductors include Willem van Hoogstraten, Dr. Nicolai Sokoloff, Antonia Brico, Erno Rapee, Henry Hadley, Fabien Sevitzky, Alfred Wallenstein and Sylvan Levin.

Ormandy Conducts B.B.C. Concert

Eugene Ormandy, former conductor of the Minneapolis Symphony Orchestra and recently appointed to conduct the Phildelphia Orchestra for the next three years, made his first bow to London audiences on June 28 when he directed a concert with the British Broadcasting Symphony Orchestra. During July and August the young batonist is at Badgastein in the Austrian Tyrol preparing for his Philadelphia season.

Toller's Masse-Mensch Effectively Presented at Smith College

NORTHAMPTON, MASS.—A production remarkable for its dramatic force and social significance was the choreographic adaptation of the German drama, Masse-Mensch (Man and the Masses) by Ernest Toller, which was presented by Smith College on June 11 and two subsequent performances, as part of the Commencement Exercises. The chief characters were The Man (capitalism), The Woman (self-sacrificing humanity) and The Nameless One (the revolutionary). Groups represented Working Men and Women, Bankers, Guards, Convicts and Soldiers. Social ferment is the theme, the Woman seeking solution in peace and understanding, the Man refusing to sympathize with her views, and the culmination is repudiation of the Woman by society in general, through the efforts of the chaos-bringing revolutionary. The Woman finally chooses to achieve guiltlessness through death.

The dance-drama is in seven short scenes, all well conceived and executed, the scene of the stock exchange during the War being particularly impressive. The scenery was modern and of appropriate sombreness and simplicity. The music, composed by Ross Lee Finney, member of the music faculty of Smith College, was arranged for two pianos and percussion. The tonal features had been worke dout by Mr. Finney in consultation with Edith Burnett, head of the dance department of the college, and the result was an excellent synchronization of motion, sound and dramatic import. In the orchestra pit were Bianca del Vecchio, Ross Lee Finney and Gertrude Smith at the two pianos, and Marion de Ronde operating the percussion.

Effective in the roles of the principal characters were Ann Berghausen (the Woman), James Robertson (the Man) and Elizabeth Snyder (the Nameless One). Voices offstage sang or spoke the lines of the characters, this enlisting Helen Cantarella, Otto Krashaar and Howard Becker and a chorus. In later performances Iris Mabry mimed the Woman. N. M.

Society for Publication of American Music Chooses Two Works

The Society for the Publication of American Music (A. Walter Kramer, president), has chosen for publication this year Quincy Porter's third string quartet and LeRoy J. Robertson's piano quintet in A minor. Both composers are native Americans, Mr. Porter born in New Haven, Conn., and Mr. Robertson in Fountain Green, Utah, and both college professors. Mr. Porter, professor of music at Vassar College; Mr. Robertson, professor of music at Brigham Young University. Mr. Porter's works have been played by many major chamber music organizations. He held a Guggenheim Fellowship for two years. Mr. Robertson's name is a new one in the field. He is a graduate of the New England Conservatory of Music, and has also studied with Ernest Bloch and Dr. Hugo Leichtentritt.

LUCREZIA BORI
received the honorary degree of Doctor of Music at the 104th Commencement of New York University, held on June 10.

Melchior Sings 100th Walküre in London

Lauritz Melchior, Danish tenor of the Metropolitan Opera, celebrated his 100th performance of Siegmund in Die Walküre on May 25 at Covent Garden, London. It was in Die Walküre that Mr. Melchior made his debut in German opera in London, on May 14, 1924. The rest of the cast in that first performance was Maria Olszewska as Fricka, Friedrich Schorr as Wotan, Nikola Lee as Hunding, Frida Leider as Brünnhilde, and Goeta Ljungberg as Sieglinde. Besides this, the Danish Kammersinger has twice recorded Die Walküre in gramophone record form. These, however, are not counted in his one hundred performances. Being still a comparatively young man, he hopes to celebrate his 200th Walküre some day.

In the first week of June, Mr. Melchior went to Paris where, with Lotte Lehmann and under the baton of Bruno Walter, he sang three performances at the Paris Opera. He returned to London on June 11 for a last performance as Tristan, after which he went to his Danish hunting estate for a summer vacation.

NBC Music Guild Winners to Be Announced in Fall

The NBC Music Guild announces that its awards of $1,000, $750 and $500 for new and original chamber music works by American composers will be made early in the fall. It was hoped that the awards might be announced earlier, but the number of manuscripts submitted in the contest have far exceeded expectations. By February 29 (the closing date of the contest) more than 600 works had been received. Of these 287 met all the requirements in the terms for these awards. A board of seven judges is deciding the awards. The members are Dr. Serge Koussevitzky, Dr. Frederick Stock, Harold Bauer, Oliver Strunk, Adolfo Betti, Georges Barrere and Dr. Frank Black. Dr. Black is chairman of the NBC Music Guild Award Committee.

Lhevinne to Tour Europe

Josef Lhevinne will tour Europe for the first time in seven years beginning next February. The tour, which is concentrated into two months, includes guest appearances with the Stockholm Symphony, Warsaw Philharmonic, Amsterdam Symphony, Prague Symphony, Budapest Symphony and Helsingfors Symphony orchestras. Mr. Lhevinne will also give two recitals in London and recitals in Hungary, Poland, Austria and Czechoslovakia.

New Metropolitan Opera Artists Engaged

Two new singers engaged for the coming winter season at the Metropolitan Opera are Bidu Sayao, Brazilian soprano, and Vina Bovy, European singer. Miss Sayao was heard in New York last winter in recital and with the New York Philharmonic Orchestra under Toscanini in Debussy's La Demoiselle Elue, as well as in other American cities and over the radio. Miss Bovy has never sung here. Also engaged for the international series is Anna Kaskas, American contralto, who was introduced in the Metropolitan's popular season this spring.

St. Louis Municipal Opera Opened

Visit of Stokowski and Philadelphia Orchestra Provide Climax to Season—Lange Leads Little Symphony Series

ST. LOUIS, MO.—The climax of the local musical season was a climax indeed. Leopold Stokowski and his magnificent Philadelphia Orchestra provided the final event at the Municipal Opera House, and paled all that had gone before. The program, devoted to the works of two immortals—Bach and Wagner—was a revelation. Not within recent memory have we noted an audience so completely under the spell of the classics. Stokowski's magnetism, innate musicianship, and his legitimate showmanship, completely dominated his enthralled listeners. So excited was the applause that before the audience would disperse, no less than half a dozen encores had to be added. The orchestra was at the peak of perfection and its justly eminent conductor fairly exuded affability and good will in his several comments to the audience during which he congratulated St. Louis on having such a fine orchestra with its talented conductor Vladimir Golschmann, and expressed the hope that our orchestra would shortly visit Philadelphia, and thus return the compliment.

MUNICIPAL OPERA

The eighteenth annual season of Municipal Opera is now engaging the attention of the St. Louis public. Just beginning its fourth week, the magnificent out-door amphitheatre in Forest Park, seating 10,000 is crowded nightly with light opera enthusiasts. The twelve-week season will present a repertoire consisting of Ziegfeld's Kid Boots and The Three Musketeers; No, No, Nanette; Sons O' Guns; The Bohemian Girl; Oh Boy; The Merry Widow; The New Moon; A Connecticut Yankee; Bitter Sweet; The Red Mill; and the American premiere of the Drury Lane operetta, Glamorous Night, with music by Ivor Novello.

A chorus of ninety-six picked singers and dancers recruited from local ranks, an orchestra of fifty players from the symphony orchestra, under the direction of George Hirst, and a revolving cast of principals drawn from the latest New York stage successes, are but a part of the general massive scheme. Laurence Schwab is again the general productions manager and with his expert scenic artists and costume designers, is producing magnificent entertainment. The advance seat subscription for the current season broke all previous records, and from present indications, the twelve-week season will reach an all-time peak.

The Little Symphony Orchestra season of eight Tuesday night concerts is now in progress with Hans Lange officiating as guest conductor for the next three. The management having neglected to furnish the Musical Courier representative with the necessary credentials, no report of these concerts will be made. O. C.

Gladys Swarthout to Make Third Musical Film

Gladys Swarthout and her husband, Frank Chapman, have left New York for Hollywood, where she is under contract to Paramount Pictures, and where she is on location in a production. This will be her third, the first two being Rose of the Rancho and Give Us This Night. Both Miss Swarthout and Mr. Chapman have been working actively with the American Guild of Musical Artists, which is promoting the Dickstein bill regulating the basis on which foreign artists may enter the United States. The bill provides for a reciprocal agreement with foreign countries whereby foreign artists will be permitted to enter this country providing American artists are granted visas permitting them to appear in those countries.

Crooks Sings in Honolulu

HONOLULU.—Richard Crooks on his way to Sydney, where he recently started his first Australian tour, stopped off here to give a concert. The McKinley Auditorium was crowded and the ship (the Mariposa of the Matson Line) delayed its regular sailing an hour and a half in order to permit encores. The program included songs by Bach, Beethoven, Haydn and Richard Strauss and arias by Massenet and Puccini. Mr. Crooks was delighted with Honolulu and Honolulu was delighted with Mr. Crooks. B. K.

Fourth Annual Bach Festival Held At Baldwin-Wallace College

Cleveland Composers' Works Presented by Federal Project and Civic Orchestra—Ringwall Leads Opening Concert at Great Lakes Exposition

CLEVELAND, O.—An air of festivity prevailed in the town and especially around the campus of Baldwin-Wallace College and Conservatory of Music, when the fourth annual Bach Festival was presented under the direction of Albert Riemenschneider. Steadily increasing interest in this ambitious undertaking has brought a large number of pilgrims from a wide aria. The two-day festival at Berea was ushered in by chorales of a brass choir under the leadership of Cecil Munk. Stationed in the tower of the Memorial Building, they were heard all through the campus, creating that festive spirit throughout the two days proceedings. Programs of the first day consisted of miscellaneous members: Parvin Titus of the Cincinnati Conservatory of Music appeared to advantage in his organ numbers; Joseph Koutsky, Cleveland tenor, sang three Geistliche Lieder; John Challis was heard in a number of harpsichord compositions, including the English Suite in G minor, and the Baldwin-Wallace *a cappella* choir concluded the program with a motet for double chorus: Be Not Afraid. The chamber music groups were under the direction of L. Nazare Kurkdjie.

The evening concert opened with the suite in C by the Festival Orchestra under the baton of Carl Schuler. In the cantata (No. 68): God So Loved the World, the festival chorus was assisted by Jean Erisman, soprano and James Houghton of Boston as soloists; Mr. Houghton also sang a bass solo from Cantata No. 56. Arthur Loesser performed the F minor concerto for piano and string orchestra in his finished and intellectual style, winning enthusiastic acclaim. This program concluded with the double chorus from the Cantata No. 50.

The second day again brought the B minor Mass in two sessions, so well remembered from last year's production. Albert Riemenschneider conducted the music with devotion and fine understanding; orchestra and chorus showed a marked improvement over its previous performance; Lila Robeson interpreted the important contralto solos with her customary artistry and warmth of tone; Alma Babb's lovely soprano was a distinct asset; tenor and bass parts were entrusted to Messrs. Koutsky and Houghton who acquitted themselves nobly of their respective rôles. For next year's festival the St. John Passion is planned, which should prove of highest interest.

The Federal Music Project and its Civic Orchestra has presented an evening devoted entirely to the works of Cleveland composers under the baton of Rudolf Schueller. Charles Rychlik was represented by a prelude and fugue, Song Without Words and Album Leaf, originally written for the violin, recently orchestrated with a fine sense of balance. The work showed workmanship of high order. Ladislaus Gamauf was heard in two characteristic pieces for orchestra; Hasapikos and a country dance, entitled Bolivar Road, a district in Cleveland inhabited by Greeks was the subject chosen by Vaughan Cahill; it breathed oriental color and showed an agreeable modern tendency in rhythm and harmonic design. Mr. Cahill is the Ohio State Director for Federal Music Project. Clarence Metcalf, secretary and treasurer of the Cleveland Public Library, who, in his leisure time conducts his own symphony orchestra, contributed two interesting compositions: The Maid of Shunen, with soprano solo, sung by Irene Bessai; and the Walk to Emmaus for orchestra, with recitative spoken by George F. Krueger. Both compositions showed sincere musical values and were marked by orchestral splendor. A Suite in the Olden Style by Conductor Rudolf Schueller was a fine example of classical writing for string orchestra; Mr. Metcalf conducted the suite. The final number, conducted by the composer, was a Valse Bacchanale by Alfred Metzdorf, who was felicitous in the rhythmic swing and melodic charm of his composition.

GREAT LAKES EXPOSITION

Of nation-wide interest, the Great Lakes Exposition has opened its hospitable doors to a host of visitors. A city within a city has sprung up in a few short months, offering a profusion in the arts and sciences, in commerce, agriculture, steel and electricity, difficult to enumerate or even conceive. Music is being dispensed lavishly by the Great Lakes Symphony Orchestra and lesser organizations. This, the opening week, finds Rudolph Ringwall, associate conductor of the Cleveland Orchestra at the helm. For his first concert, he selected a program of popular classics and paid respects to a Cleveland composer: Josephine Forsyth. The Orpheus Choir (Charles D. Dawe, director) was heard in the setting of The Lord's Prayer by Miss Forsyth, a fitting tribute to an artist of our own city. The Sherwin-Williams Plaza is crowded nightly with a throng of eager listeners. R. H. W.

Juilliard School of Music Announces Competition Award

The Juilliard School of Music has selected Once Upon a Time by Bernard Rogers for publication. Once Upon a Time is a set of five pieces entitled The Tinder-Box Soldier, The Song of Rapunzel, The Story of a Darning Needle, Dance of the Twelve Princesses, and The Ride of Koschei the Deathless. It was chosen through a competition in which nearly seventy orchestral works were entered by composers from twenty states.

Bernard Rogers was born in New York and for some years has taught composition at the Eastman School in Rochester, N. Y. He studied composition with Ernest Bloch and has held a Guggenheim Fellowship and a Pulitzer Scholarship. One of his compositions was recently published by the Eastman School.

Mr. Rogers' works have been performed by the Rochester Philharmonic Orchestra, the League of Composers, the New York Philharmonic Society, the Chicago Symphony and the New York Symphony orchestras, and his opera The Marriage of Aude was performed by the Eastman School opera department.

Each year the Juilliard School of Music publishes an orchestral work by an American composer. The expenses of publication are borne by the Juilliard School of Music, and all fees from sale or performance go to the composer. Mr. Rogers' composition is the tenth work to have won such an award.

St. Leger to Direct Production in Denver

Frank St. Leger, director of the Fireside Recital broadcast on Sunday evenings over WEAF and associated stations, is spending seven weeks in Colorado. Vladimir Padwa will be in charge of the Fireside programs until Mr. St. Leger's return to New York in August. Mr. St. Leger has been preparing the Fifth Annual Play Festival to be held at Central City, Colo., the last two weeks in July and the first week in August. He will direct the production as well as the orchestra of the Gilbert and Sullivan operetta, The Gondoliers. The performances, under the auspices of the University of Denver, are to be given at the opera house in Central City.

Oxford Extension School of Piano Playing Holds Festival

The Oxford Extension School of Piano Playing held its first annual Piano Festival and Workshop Recital in the John Wanamaker Auditorium, New York, on June 6. The teachers from the Affiliated Teachers of the Oxford Extension School whose students represented them in this program were Mrs. H. D. Brundage, Frances Christmas, Amelia Faustini, Sadye Silberman, all of Brooklyn; Arline Eberhard of West Orange, N. J.; Mary Agnes Ford, Tottenville, N. Y.; Margaret Love and Marguerite Zinkan, White Plains, N. Y.; Barbara Sarkany, Long Island City, N. Y.; Bessie N. Sterling, Jersey City, N. J.; and Katherine Gunther and Mrs. Theodore Zapp of New York City.

Gittelson Appointed Baltimore Orchestra Concertmaster

Frederick R. Huber, municipal director of music, Baltimore, announces the appointment of Frank Gittelson as concertmaster of the Baltimore Symphony Orchestra, succeeding J. C. Van Hulsteyn.

RICHARD BONELLI,
baritone of the Metropolitan Opera, is soloist for the Hollywood Bowl concert of July 31, under the baton of Eugene Goossens.

Martinelli at the Lido

Giovanni Martinelli, tenor of the Metropolitan Opera, sailed recently aboard the SS. Rex. On arriving at Naples, he left at once for Rome, there to rejoin his family and after a week's visit in the Imperial City, accompanied by Signora Martinelli, his son and daughters, he went on to Venice. Here the Martinellis opened their home on the Italian Lido, where the tenor is spending the summer.

In addition to a full season with the Metropolitan Opera this past year, Mr. Martinelli made extensive concert and opera tours, appearing with the Metropolitan Opera Quartet in Harrisburg, Youngstown, O.; Bloomington, Ill.; Dayton, O.; Louisville, Ky.; Grand Rapids, Mich.; and Cincinnati. Concert audiences have heard Mr. Martinelli in Pittsfield, Mass.; Ann Arbor, Mich.; Portland, Ore.; Seattle, Wash.; Philadelphia, Pa.; Boston, Mass.; Cleveland, O.; Buffalo, N. Y.; Asheville, N. C.; Springfield, O.; Columbus, O.; Jersey City, N. J. He fulfilled opera engagements in San Francisco, St. Louis, Boston, Atlanta and Detroit. In New York City he appeared with the Bagby Musicale at the Waldorf-Astoria and in Pietro Yon's oratorio The Triumph of St. Patrick at St. Patrick's Cathedral. Martinelli's radio appearances have included a joint recital with Grace Moore (from Hollywood) and appearances on the R.C.A. Victor hour, Pittsburgh Glass and Ford Motor broadcasts.

After a summer of rest at the Lido, Mr. Martinelli will return to the United States to fulfill a heavy schedule of operatic, concert and radio engagements.

Hugh Ross in England

Hugh Ross sailed for England on June 6 to act as guest conductor of the BBC Orchestra in a radio performance on June 16. Mr. Ross especially featured American works on his program, which consisted of the overture to Glinka's A Life for the Czar; Brahms' St. Anthony Variations; Henry Gilbert's Comedy Overture on Negro Themes; Griffith's Pleasure Dome of Kubla Khan; and Maganini's arrangement of Gottschalk's The Banjo.

Soloists for Hollywood Bowl

LOS ANGELES.—Soloists for the Hollywood Bowl season, opening July 7, are: July 9, Charles Wakefield Cadman, pianist, in his own composition for piano and orchestra, Dark Dancers of the Mardi Gras (Richard Lert, conductor); 10, Edward Steuermann, pianist (Ernest Ansermet, conductor); 17, Tito Schipa, tenor (Ernest Ansermet, conductor); 24, Albert Spalding, violinist (Eugene Goossens, conductor); 31, Richard Bonelli, baritone (Eugene Goossens, conductor); August 7, Lily Pons, soprano (André Kostelanetz, conductor); 14, Jascha Heifetz, violinist (Otto Klemperer, conductor); 21, Harold Bauer, pianist (Otto Klemperer, conductor); 28, soloist to be announced (Otto Klemperer, conductor). The season at the Hollywood Bowl is also to provide three operas, with scenery, costumes and action. Hitherto, the operas at the Bowl have been given in concert form.

C. D. K.

Budapest Closes Its Season With Salvos to Conductors

Ormandy, Klemperer and Dobrowen Please Hearers—Huberman an Abiding Violin Favorite

BUDAPEST.—The last weeks of the season brought us some interesting musical events. Conducting the Budapest Concert Orchestra, Otto Klemperer brought Petrouchka, by Stravinsky, in the cleanest and most authentic form thus far heard in this city. His reading of Brahms' first symphony was quite as noteworthy.

Eugene Ormandy (leader of the Philadelphia Orchestra), a native here, made a strong impression. Directing the Budapest Concert Orchestra, and assisted by Maria Basilides, contralto (who sang exceedingly well), and the united choruses of various churches, Ormandy gave a splendid interpretation of Mahler's second symphony, the performance being in remembrance of the twenty-fifth anniversary of the composer's passing.

Issay Dobrowen, Russian conductor, also impressed our music lovers with his full-blooded, warm readings. His third appearance in Budapest this season with the Philharmonic Orchestra was an evening of Slavic music: New World by Dvorak, Fire Bird by Stravinsky and the Tschaikowsky violin concerto, featuring masterful Bronislaw Huberman, who is one of the most beloved and most frequently heard artists in Budapest. Leader and soloist shared in the overwhelming applause.

MONTEVERDI AT OPERA

An artistic undertaking of beauty was the Opera's mounting of Orfeo by Monteverdi, in the Respighi transcription. Sergio Failoni conducted. Dr. Imre Pallo scored in the title part. Other leading singers were Piroska Tutsek, Esther Rethy, Endre Rösler and Endre Koréh, not to overlook Maria Basilides, successful in style and expression. Effectiveness resulted from having the chorus sing in the orchestra room, a ballet-chorus on the stage evolving movements and pictures of high beauty.

ALEXANDER JEMNITZ.

Lotte Lehmann Active in Europe

Lotte Lehmann, Viennese soprano of the Metropolitan Opera, preceded a short summer vacation in Austria with several weeks of singing in London and Paris. On June 4 and 9 Mme. Lehmann appeared in Fidelio in Paris under Bruno Walter and gave a Lieder recital with Dr. Walter at the piano. The week of June 18 she returned to Vienna to remain until the end of that month and to take an active part in the Vienna June Musical Festival, singing in Der Rosenkavalier, Tosca, Die Walküre and Eugen Onegin at the Staatsoper. August brings the Salzburg Festival, when Mme. Lehmann is to sing under Arturo Toscanini. The soprano's summer plans also include the completion of a novel called Farewell to Fame.

Trenton Orchestra Concludes Season

TRENTON, N. J.—The Trenton Symphony Orchestra (Max Jacobs, conductor) concluded another season with the final concert at the Memorial Building. On the program were the Unfinished Symphony and Rosamunde overture of Schubert; Grieg's To Spring; Flight of the Bumble Bee by Rimsky-Korsakoff; Frederick J. Work's Suite Negre (an American work, based on Negro themes, which had a sensational reception) and the Liszt Hungarian Rhapsody No. 2. The fine qualities of Mr. Jacobs as a tonal commander were brilliantly in evidence, and the men of the orchestra gave him prompt and meticulous obedience. T. K.

D'Oyly Carte Opera Company Returning in August

Martin Beck recently cabled from London that arrangements have been completed whereby Rupert D'Oyly Carte and Richard Collet will bring the D'Oyly Carte Opera Company back to America this coming season, opening at the Martin Beck Theatre, New York, on August 20. The New York engagement is limited to eight weeks, during which the company's entire repertoire of Gilbert and Sullivan comic operas is to be presented.

Open Air Opera At Jones Beach

Stage Set on Float in Zach's Bay—San Carlo Opera Premieres with Carmen—Initial Performance Attracts 10,000 Listeners

Fortune Gallo, that intrepid and enterprising manager, has presented his San Carlo Opera organization in many and novel places, but never in such original surroundings and atmosphere as on June 27, when he opened his summer season of lyricism and ballet at Jones Beach.

Facing the semicircular stadium on Zach's Bay, and 150 feet from the shore, was a huge stage (136 x 82 feet) set on a float entirely surrounded by water, and to which the performers had access on one side over a narrow pontoon bridge. Four pillars, ranging from sixteen to twenty-four feet, framed the operatic scenes placed in front of a mammoth steel cyclorama. The square pillars had wings which unfolded to a spread of eighteen feet, and revolved between acts, as the pictures changed. There was no curtain except a dazzling flood of amber light which made the stage invisible during the shifting of scenery.

All the illumination came from towers back of the tiered seating stands and in the two corners of the stage. Amplifiers helped to carry the voices across the water.

The rare picturesqueness and loveliness of the spectacle made a deep impression upon the thronged audience, which had previously admired also the miraculous beauties of Jones Beach and its allied State Park. Preceding the opera performance, Mr. Gallo gave a dinner for the press and a number of invited guests, after which they were escorted to the stadium and seated under the skies glittering with stars and a silvery half-moon.

During the intermissions, gondolas glided over the bay and from them professional vocalists sent barcarolles and other songs over the waters.

The presentation of Carmen took a wonted course commensurate with the established high standards of the San Carlo Opera. A good sized orchestra and chorus had the able Carlo Peroni as conductor, who was making a quasi-farewell before retiring a few days later for two years, going to Italy, after sixteen years with the Gallo company. Peroni's decisive and experienced baton made for a lively and cohesive ensemble on the present occasion.

Coe Glade did the title role, in which she has long been established as an effective and handsome exponent. Her attractive appearance was supplemented by engaging personality and the required temperamental acting. Miss Glade's rich mezzo voice and its expressive use, set forth the heroine's music with suitable style, coloring and spirit. She had prolonged ovations from the auditors.

Dimitri Onofrei, a San Carlo veteran, made Don Jose into a personable figure, impassioned histrionically, and of vocal amplitude and taste. Mostyn Thomas managed the Escamillo part convincingly and scored large success with the Toreador Song.

As Micaela, Olga Kargau revealed an agreeable voice and smooth delivery.

Completing the ensemble with ability and frequent brilliancy, were Charlotte Bruno (Mercedes), Marie Zara (Frasquita), Stefan Kozakevich (Morales), Harold Kravitt (Zuniga), Natale Cervi (Dancairo) and Francesco Curci (Remendado).

The singing reached the listeners well, but some of the dramatic by-play was lost because of the distance between them and the stage.

After the last act, the beaming Fortune Gallo was surrounded by a congratulating throng who wished him continued success and—abiding good weather for the rest of his productions at Jones Beach.

The prices for his series range from twenty-five cents to one dollar; and approximately 2,000 seats are free.

The Long Island State Park Commission has arranged with Fortune Gallo for a summer season of operettas at the new Jones Beach Stadium, near New York City. The new musical venture is sponsored by a non-profit organization, the Operetta Music Festival Association, under the direction of Mr. Gallo. The first offering was The Student Prince on July 11, continuing until July 19. The second production will be Rose Marie. Principal roles are assigned to seasoned singers, but, where possible, young players in lesser parts are to be given experience in these operettas. The Messrs. Shubert have placed their musical library and other resources at the disposal of the association.

L. L.

Chamber Operas by Weber and Toch Performed

The W.P.A. Federal Music Project presented two chamber music operas at the Biltmore Theatre on June 9 for a limited engagement which at the time of writing this review was scheduled to last until June 27.

The operas chosen for performance in English were von Weber's Abu Hassan and The Princess on the Pea by Ernst Toch. The excellent translation for the first work was made by John Alan Haughton and the spicy and flippant text of The Princess on the Pea was prepared by Marion Jones Farquhar.

From every standpoint (even considering the century between the creations of Abu Hassan and The Princess on the Pea) Ernst Toch's opus is the more interesting, both musically and dramatically. Written for a festival in Germany in 1927, The Princess on the Pea had its first American presentation with this production. The score scintillates with humor and its appropriate modernistic tonality aroused peals of merriment from the packed audience on the opening night. The orchestral color Mr. Toch uses accentuates the farcical treatment of the familiar Hans Christian Andersen fairy tale, and since the production is admirable from every point of view, the opera had an overwhelming success. The composer, who was in the audience, was cheered for several minutes at its conclusion.

The cast of excellent singing actors held Wells Clary (the King), William Jurz (the Minister), Guy Nankivel (the Councillor), Anthony Aloia (the Prince), Margaret Stevenson (the Queen), Isabel. Allen Greims (An Unknown Princess) and Verna Carega (the Nurse). Of these able impersonations Verna Carega was outstanding in her amusing characterization of the Nurse. She is an exceedingly able singing comedienne, and she not only voiced the difficult music with finesse, singing with meticulous enunciation but acted with amazing skill. The audience rewarded her with laughter and prolonged applause.

Abu Hassan was also presented with finish but was not as exciting as The Princess on the Pea. The members of the cast listed Terry Horne, Kathleen Chrisman, Wells Clary, Anthony Aloia, Tom Morgan, Maury Gould, Guy Nankivel, William Kurz, Verna Carega, Forest Huff and Tatyanna Hukowska. Mr. Clara (Omar), Mr. Huff (Mesrur) and Miss Carega (Zemrud) gave particularly fine performances.

Both operas were under the competent direction of Paul Velucci, and the music was well played by the Gotham Little Symphony Orchestra.

H. J.

Ernst Hoffmann to Conduct Houston Orchestra

Ernst Hoffmann of Boston, Mass., was unanimously elected conductor of the Houston (Tex.) Symphony Orchestra at a meeting on July 2 of President Walter H. Walne and the board of the Symphony Orchestra Association of Houston. The first concert for the coming season is scheduled for November 9. The program is to be opened by Governor Allred and many musicians from over the state will be special guests. Mrs. J. G. Flynn, former membership chairman of the Symphony Orchestra Association, is business manager for the season.

Philadelphia Contest Won by de Luca

PHILADELPHIA.—The nation-wide contest sponsored by the men of the Philadelphia Orchestra for the best overture or suite composed for symphony orchestra has been won by Edmond de Luca. Mr. de Luca, who is twenty-seven years old, is a native of Philadelphia, and has lived here all his life. He wrote his first piano composition at twelve, and is now at work on a piano concerto and an opera. His prize-winning composition, entitled Robin Hood Dell Suite, was presented at Robin Hood Dell on July 4. This performance represented only the first two parts of his work. The other two parts he did not have time to complete before the end of the contest, but upon being notified of his success, he sent in the rest of the suite.

P. R.

Singing in English Seen as Aid to Appreciation of Larger Public

Charlotte Symons, Soprano of Metropolitan Opera, Discusses Need of Good Translations

A catholic taste in music is one of the endowments of Charlotte Symons, soprano of the Metropolitan Opera. "I like to sing the classic works of Bach and Mozart," she said, "and on the other hand I find keen artistic pleasure in performing music by Debussy and others of his era; also, I find much interest in the compositions of our immediate contemporaries. I would enjoy creating a role in a modernistic opera some day."

In addition to her opera appearances Miss Symons is active as a concert and radio artist. "In these fields, as well as in opera, I believe audiences in the United States would respond to more singing in English. Of course, on the air, the singing of popular songs—and this is still the great bulk of the material offered on the air waves—is in English, but the serious singers are likely to stick to original language in operatic arias or Lieder or other excerpts from foreign composers, just as they do in concert. The Russian songs are an exception—most of these texts are given in English translations. If good translations can be obtained for the Russian, why not for the other languages? It seems to me that in all recital programs prepared for an English-speaking audience, at least two groups should be sung in English. Also, I believe that we American singers should take the trouble to keep up with the output of American song writers, and feature on our programs the ones we find suitable.

"As for opera in English, I think it is desirable, but the greatest care should be observed in choosing the translation. There have been some notably successful transfers of original librettos into our own language—the most recent, of course, being the production of The Bartered Bride in English in the Metropolitan's spring season. However, this represented a fortunate combination of plot and libretto which lent themselves to translation and expert work on the part of the translaters. Other attempts in this direction have not always been so happy."

(*Photo by Herbert Mitchell*)

CHARLOTTE SYMONS

Miss Symons, who sang in both the international and popular seasons of the Metropolitan this season, is spending the summer in Pennsylvania. She comes in to New York several times a week to study her concert and opera repertoire with Estelle Liebling, who has been Miss Symons' teacher since the soprano was graduated from Curtis Institute of Music in Philadelphia. M. L. S.

Barrere, Salzedo and Britt Win Honors In Mexico City

Trio Proves "Simpatico"—Schipa Stirs—Youthful Mexican Composers Show Talent—Children's Concerts Introduced

MEXICO CITY—Few artists in recent times have managed so successfully to bewitch audience as that delightful combination of Georges Barrere, flutist; Carlos Salzedo, harpist; and Horace Britt, cellist, who were here during recent weeks. The cultured Mexican deeply respects genius but only when an artist strike him as being in addition *simpático*, does he stand up in the aisle and cheer. In all their concerts, the visiting trio proved that they had altogether captured their listeners.

At the concert with the cooperation of the University Symphony Orchestra, Britt opened the program with the Saint-Saëns concerto in A minor, Barrère conducting. The cellist has full tone, complete technic and much musical sensibility. Later he conducted Ravel's Introduction and Allegro (for harp and orchestra) with Carlos Salzedo as soloist. As always, Salzedo proved himself a rare master and evoked myriads of tonal colors that one would have believed nearly impossible. The audience applauded so frantically that the artist was forced to repeat the entire number.

Barrère had an admirable opportunity to rival the human voice with the silver trills of his flute in the concerto in D of Mozart, Salzedo conducting. The cadenzas composed by the player rippled effortlessly—so effortlessly in fact that they appeared deceivingly simple. After every pause in the cadenza Barrère was interrupted by a veritable ovation.

The program closed with the "triplets" performing three concert pieces of Rameau and three fragments of Debussy's Children's Corner. Mexico was genuinely sorry to see the superb trio leave.

SCHIPA WELCOMED

After an absence of more than a decade Tito Schipa came here and conquered convincingly. The demand for seats was so great that all free passes were cancelled; therefore I can only report what more fortunate persons have to say on the subject. The theatre was jammed. Schipa, with voice more matured and art greater (if anything) than when he was here before, had tumultuous ovations. His programs were composed largely of popular favorites in French, Spanish and Italian.

MEXICAN YOUTH IN MUSIC

The National Symphonic Orchestra under the direction of Silvestre Revueltas closed its spring season. He is unusually sympathetic to new talent and on every program featured the work of a young composer. Many of these pieces, I fear, will never pass beyond this first introduction; but two revealed the strong, though immature personalities of their composers. The first was Landscape by Daniel Ayala, whose compositions are already known to Mexican audiences having been introduced by Carlos Chavez with the Mexican Symphonic Orchestra. His latest composition is in three parts which aim to capture kaleidoscopic impressions of the brightly colored panorama of the Mexican countryside. Ayala is extremely young and his opus correspondingly weak in its structural form, yet he is indeed one of the bright hopes of Mexican music.

Juan Leon Mariscal whose Guelaguetza was also played for the first time is a far more matured and skilled composer. The strange name of his example is derived from the region of Oaxaca where the famous ruin of Monte Alban is situated. Indeed it is this strange mixture of antiguity and Spanish colonization which one finds there that gave the inspiration for Guelaguetza with its haunting native melodies. It is the type of music that leaves one vaguely disturbed, unable to reach a precise, well-defined conclusion. Perhaps, in that fact lies its charm.

Revueltas also presented a number of soloists previously unknown here. Among them was Carmen de Obarrio, Pan-American pianist who played the Grieg A minor concerto with skilled2precision. Our conductor has also begun a series of concerts for children, and the enthusiastic welcome after the first one, proves that this is a far too neglected field in this country.

VERNA CARLETON MILLAN.

Schipa Applauded in Concert For Milk Fund in Buffalo

Opera-Comique Heard in Martha—Local Artists Among Recital-Givers —Teachers Present Pupils

BUFFALO, N. Y.—The last concert of the season was given by Tito Schipa, in the Consistory Auditorium, presented by the Concert Bureau, Inc., as a benefit for the Buffalo Evening News Milk Fund. The large audience, appreciative of the artistry of the eminent tenor, showered him with enthusiastic applause, to which he generously responded with many encores. Julian Huarte supplied musicianly accompaniments, and was also heard in a group of piano solos.

The Buffalo Opera Comique, featuring a cast of one hundred young men and women, repeated their successful earlier performances of Martha, in Shea's Court Street Theatre, the audience bestowing much favorable comment upon the principals, chorus and the Buffalo Philharmonic Orchestra, under the direction of Isaac Lucius Battin. The excellent cast comprised the following: Louise Anthes Owens, Marion Walter, Kenneth Gill, Donald Bundock, Hunt Sidway, Edward Gertz and Albert Goulhurst.

The Buffalo Symphony Society, with Chauncey J. Hamlin, president, and Dr. Lesser Kauffman, chairman of the executive committee, announce the list of chamber music concerts for 1936-1937, as follows: Budapest Quartet, Kroll-Sheridan-Gottlieb Trio, Kolisch Quartet, Roth Quartet with Leon Barzin, Gordon Quartet with Olga Averino, soprano.

The Chromatic Club's Evening Artist Series committee (Zorah B. Berry, chairman) has arranged to bring Charles Naegle, pianist, the Trio Classique and Rosa Tentoni, soprano, for the three evening concerts.

William J. Neill Jr. announces an admirable array of attractions for his Variety Concert Series for 1936-1937. Following is the list: Edith Mason and Walter Mills, Goeta Ljungberg, Kyra Nijinsky, Leonard Liebling, Sascha Gorodnitzki, Gertrude Luzzi with Pierre Jamet and Rene Leroy, James B. Pond, Leonora Corona and Georges Miquelle, the Hall Johnson Negro Choir, Ted Shawn and His Male Dancers, Adelaide DeLoca and Dennis Noble, Percy Grainger and Cornelia Otis Skinner.

LOCAL RECITALS

Two of Mrs. John L. Eckel's advanced violin pupils were heard in recitals recently. Ernest Cramer gave a difficult program by Handel, Saint-Saëns and Sarasate, in the Twentieth Century Club, before an audience who accorded him well deserved commendation for his admirable achievement. Elizabeth Ackerman was his capable accompanist. Geraldine Kress, accompanied by Mrs. Peter Kress, made her usual excellent impression in a program of much worth, beautifully interpreted, before an audience of invited guests in Mrs. Eckel's home.

Ilona McLeod Camp issued invitations to two recitals in the Town Club, given by her advanced pupils Melodia Blackmarr and Eugenia Plewinski. Admirable programs were played with deep understanding of the various styles of music in combination with excellence of technic; their praiseworthy efforts were justly rewarded by the appreciative audiences.

R. Leon Trick's annual closing pupil's recital had as participants a number of talented performers, some appearing for the first time, and all playing with skill and ease for the pleasure of the large audience, filling the studio to capacity. The program was one of variety and beauty.

Ragnhild Ihde presented a large class of vocal pupils in a recital in Humboldt Parkway M. E. Church, with much credit, and also directed the Ihde Choral Club, of Lockport, in a concert, assisted by Helen Gordon, violinist, Pearl Hall and Donalda Armstrong, accompanists. Two concerts were given in Lockport Emanuel M. E. Church by piano pupils of Harland W. D. Smith and vocal pupils of Mrs. Ihde. All these events were successful and enjoyed by large audiences.

Flora E. Locke has issued invitations to a recital including a class demonstrating her excellent Locke Primary Plan and the advanced pupils in her classes.

Kathleen A. Dunning gave two outstanding recitals recently, the young children in the afternoon, advanced pupils in the evening, in her Williamville home. Laura Kelsey's piano pupils, Mildred Pearl Kelling's and also Ella McManus', all made favorable impressions in recent recitals. A song recital given by the pupils of Pauline Vegh Ballaton was under the sponsorship of the New York State Educational Department and Buffalo Board of Education. Among the list of teachers, giving pupils recitals are: Louise E. Sleep, Marguerite Davison, Olive Frost, Helen Townsend, Inez Neubauer, Zoe Lynex, Isabelle Stranahan, Edna Springborn, Nellie M. Gould, Florence and Clara Schwarb, Harriet Shire, Mary Konifoff. The First Settlement Music School gave its annual closing recital in Seminary Hall, a large number of pupils participating, with Muriel Halliday and Marie Mohr, accompanists. The school announces a six weeks' Summer Session, which began July 6.

A trio comprising William Schimpf, violinist, Edgar Haunz, cellist and Karl Koch, pianist, assisted by Teresa Plicato, soprano, was heard at the Florentine Festival in the Hotel Buffalo ball room. L. H. M.

Musical Events in Philadelphia

Philadelphia Chamber Music Simfonietta Benefit Program—Zeckwer-Hahn Commencement

PHILADELPHIA.—A musicale for the benefit of the Philadelphia Chamber String Simfonietta was given on June 16 at the residence of Mr. and Mrs. Gideon Boericke at Wynnewood. The participants were Jeanne Behrend, pianist; Marjorie Tyre, harpist; and Benjamin De Loache, baritone. Sylvan Levin was at the piano for the singer. Each of the three artists appeard in two groups, Miss Behrend playing transcriptions by Alexander Kelberine of Bach compositions, Ravel's Le Tombeau de Couperin and Godowsky's paraphrase of melodies from Strauss' Der Fledermaus; Miss Tyre, a sonata in C minor by Pescetti and pieces of Pierne, Palmgren and Salzedo; and Mr. De Loache singing a Bach chorale and two Mozart arias, and songs by Rachmaninoff, Gretchaninoff, Samuel Barber and Negro spiritual. The good-sized and receptive audience was regaled with fine performances. Miss Behrend displayed technical ease and discerning temperament. Clear, flowing tone and excellent interpretation marked Miss Tyre's offerings; while the vocal portion of the program had a sensitive and artistic exponent in Mr. De Loache.

The Zeckwer-Hahn Philadelphia Musical Academy held its sixty-sixth commencement in Witherspoon Hall before a capacity audience. Frederick Hahn directed an elaborate musical program, presenting the string ensemble and the student chorus, and as soloists Sylvia Haber, Frank Turowski, Louis Gershman, Florence Maguire, Edna Brooks, Teresa Perazzoli, Alvin Rudnitzky, and, in Bach's concerto for three pianos and string orchestra, Frances Spangler, Rowan Coburn and Miss Perazzoli. George Simpson Koyl, dean of the School of Fine Arts of the University of Pennsylvania, addressed the graduates, and the honorary degree of Doctor of Music was conferred upon Harl McDonald and Carlos Salzedo. A large graduating class received degrees and certificates.

K. C.

Maier Plays with Orchestra Under Bojanowski

OMAHA, NEB.—The WPA, together with the Omaha Musicians Association, is responsible for an attractive symphony concert given in the auditorium of the Central High School under the direction of Jerzy Bojanowski, with Guy Maier as a brilliant solo pianist. The players were recruited largely from the ranks of the erstwhile Omaha Symphony Orchestra, but with numerous important additions. Mr. Bojanowski's conducting was of a high order, revealing comprehensive knowledge of his scores and sympathetic and musicianly treatment of their contents. He demonstrated likewise superior qualities of leadership, guiding his forces through their varied tasks with sure and practiced hand.

Mr. Maier's playing of Mozart's C major concerto was notable for its clarity, for beautiful phrase delineation and for the revelation it offered of the player's intimate realization of the composer's moods and requirements. This was piano playing at once sane, sound and stimulating.

Soloists appearing in recent affairs at the Joslyn Memorial have been Esther Leaf and Martin Bush, organists, Eleanor Meyers and Betty Claire Kinney, pianists and Fred J. Knoll, baritone. Featured on the programs were also the Peru State Teachers College choir, directed by G. H. Steck, the Omaha Municipal University Orchestra, Henry G. Cox, director and the orchestra of the Abraham Lincoln High School of Council Bluffs, with Rudolph Seidl conducting. There was also a string quartet composed of Mildred Jensen, Tallita Mann, Mary Louise Parks and Alice Schley. J. P. D.

Huge Audiences Attend Newark Concerts Under Rapee

NEWARK, N. J.—An audience of 11,000 heard the opening program of the first series of outdoor concerts of the Essex County Symphony Society, which took place in the City Schools Stadium on June 16. Erno Rapee was the conductor, and Lily Pons the soloist. The orchestra, a body of 100 players, most of them Newark musicians, did good work under Mr. Rapee's admirable leadership, playing Beethoven's third Leonore overture, Liszt's Les Preludes, Schubert's Unfinished Symphony and Enesco's first Rumanian Rhapsody.

This was Miss Pons' first appearance before an out-of-doors gathering, and she proved to be in excellent voice and mood. With notable clarity, freedom and beauty of tone she sang Bishop's Lo, Here the Gentle Lark and the aria Una Voce Poco Fa from Rossini's Barber of Seville, and later Faure's Apres un Reve, Benedict's La Capinera and the Bell Song from Lakme.

Another factor contributing to the success of the evening was the excellent amplification system. Mrs. Parker O. Griffith is president of the Essex County Symphony Society, which gave three more concerts on the Tuesdays following, all under Mr. Rapee.

The next week brought Bruna Castagna, contralto, and Tito Schipa, tenor, as soloists with the orchestra, before a crowd which nearly equalled that of the opening night. The instrumental ensemble again responded with skill and spirit to Mr. Rapee's artistic leadership in the overture to Wagner's Rienzi, Tschaikowsky's Caprice Italien, Strauss' Blue Danube and Ravel's Bolero. Miss Castagna reaped extensive plaudits for her singing of the Voce de donna aria from Ponchielli's la Gioconda and excerpts from Carmen. Mr. Schipa bowed to cordial clapping after his performance of Una furtiva lagrima from Donizetti's L'Elisir d'Amore, Bartholomew's Marechiari and O Sole Mio. He and Miss Castagna joined in a duet from La Favorita.

An extraordinarily enthusiastic audience that numbered 10,000 people were delighted by the Wagnerian program which Erno Rapee presented at the stadium on July 2. The orchestra played with the finesse of a veteran organization and Mr. Rapee's interpretations of Die Meistersinger overture. Prelude and Liebestod from Tristan and Isolde, Siegfried's Rhine Journey from Götterdämmerung and the Tannhäuser Overture had an authority that commanded high praise. In particular the Siegfried Rhine Journey was projected with delicacy of nuance, keen insight into its difficult rhythmic patterns and careful attention to its intricately interwoven themes. As a Wagnerian conductor Mr. Rapee can take rank with directors who have gained much reputation for their interpretations of this music.

Viola Philo and Paul Althouse were the soloists of the evening. Miss Philo sang Träume and Dich Theure Halle from Tannhäuser upon her initial appearance and captivated her huge audience by the beauty of her enunciation, tonal brilliance and precision of phrasing. Mr. Althouse contributed the Preislied from Die Meistersinger which he sang well after overcoming a slight nervousness which hampered rhythmic certainty. This was followed by an eloquent interpretation of the duet from the first act of Die Walküre in which Miss Philo joined the tenor. Exquisite singing comparable to the finest delineation of this beautiful music heard by this reporter was offered by both artists and they were recalled repeatedly for bows. Mr. Rapee's accompaniments were highly meritorious. J. C.

Levenson Works Broadcast

Boris Levenson's compositions were broadcast on June 13 over Station WNYC.

Rayner Signs for Three Years with Metropolitan Opera

Sydney Rayner, American tenor who recently signed a three-year contract with the Metropolitan Opera following his appearances this spring in the company's popular season, comes from New Orleans. His father, an Englishman, was an editorial writer on the New Orleans Item, and his mother was French. The youthful Sydney was taken to the French Opera of New

(*Photo by Morant, Paris*)

SYDNEY RAYNER

Orleans at so early an age that he could stay awake only for the first act. His own operatic debut was in his home city in a local production of La Navarraise. In 1924 he went to Europe to study in Milan, and three years later was introduced to transatlantic audiences in La Boheme in Rome. Before coming back to America about a year ago he sang extensively in Europe, taking the plane from Paris to London to make records and appearing in the French provinces with touring companies. In 1930 Paris heard him with Mary McCormic in Charpentier's Louise. Preceding the production, Charpentier took both the tenor and the soprano to dinner every night during rehearsals. They dined in the composer's room on Montmartre, near Sacre-Coeur, where he wrote the score. Mr. Rayner has also sung at the Berlin Staatsoper, the Adriano in Rome and the operas of Lille, Vichy, Rouen and Ostende. His roles at the Metropolitan this spring were those of Don Jose in Carmen and Radames in Aida.

N.F.M.C. and Schubert Memorial Contest

Bulletins are now ready for distribution, giving full particulars and requirements for the Twelfth Biennial Contests for Young Artists, offered by the National Federation of Music Clubs and the Schubert Memorial, Inc. Winners of first place in the contests for piano, violin and voice will receive $1,000 each. In addition, the piano and violin winners are to have an audition at which time the instrumentalist to receive the award of an appearance with the Philadelphia Orchestra in New York is selected.

Two cash prizes of $500 each will be presented by the federation to the two opera contestants who are considered by the judges worthy to compete for the Schubert Memorial award of a major role in the Metropolitan Opera.

Final competitions are to be held in Louisville, in April, 1937. Ruth Haller Ottaway, 320 Wait Ave., Ithaca, N. Y., is the national chairman. Florence Otis, 155 East 47th St., New York City, will answer inquiries from young artists residing in the state of New York.

Charles L. Wagner Concert Series Announced

A concert course known as the Charles L. Wagner Sunday Concert Series has been announced for Town Hall, New York, during 1936-37. John Charles Thomas, baritone, opens the series on October 25; November 29 brings Moriz Rosenthal, pianist; December 27, Mila Kocova, soprano of the National Opera, Prague, and Orlando Barera, young Italian violinist; January 3, Rosalyn Tureck, pianist; January 17, Erica Morini, violinist; and January 24, Sigrid Onegin, contralto,

Baltimore Groups Appear

New Work by Bornschein Broadcast by Chorus and Orchestra

BALTIMORE, MD.—Worthwhile music on alternate Sunday evenings by the Chamber Music Guild String and Wind Ensemble, under the conductorship of Edmund Cooke, was inaugurated at Meadowbrook on June 28, before an appreciative audience. The personnel of the orchestra has been selected from the Baltimore, National and Richmond Symphony Orchestras and gave a good account of itself. Franz C. Bornschein appeared as guest conductor on the opening program and directed the group in its performance, for the first time locally, of his Arcadian Suite. Lansing Hatfield, young American baritone, was soloist, his selections including Old Man River and the Evening Star aria from Tannhäuser.

On July 2, Franz C. Bornschein's new Freedman's Song was heard on a coast-to-coast radio network when radio station WBAL broadcast a program by the Baltimore City Colored Chorus and Orchestra, under the direction of Lewellyn Wilson. Mr. Bornschein was commissioned to set the prize-winning poem which was well sung by the large chorus of 350 voices, accompanied by the orchestra of 100. The work received its premiere a week earlier at the fifth annual concert by the combined colored groups when a large audience packed the auditorium of the Douglass High School. The words of Freedman's Song are by Gough McDaniels, a poet-historian and instructor at Douglass High, and were awarded first prize in a contest conducted by the municipal department of music in conjunction with the Afro-American, a newspaper devoted to the interests of Baltimore's colored population. G. K.

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American Matthay Association Chooses London Scholar

The American Matthay Association recently held a contest for the selection of its London Scholar. To the winner the association awards $1,000 towards the expense of a year's study in London with Tobias Matthay. This year's winner is Paul Belanger of Manchester, N. H., as announced by Albion Metcalf, president of the association.

The examination consisted of two parts—one in theory, ear-training and keyboard harmony with added questions on form, style and how to learn a new piece; and the second part, a playing-examination before three judges.

The first examination was held in the studio of Richard McClanahan, New York. Mr. McClanahan was a former president of the society. Clara Wells of the Brearly School, New York; Alice Kortschak of the Neighborhood Music School of New York City; and Arthur Hice of the Harcum School, Philadelphia, administered the tests and graded the papers. There were seventeen entrants in this final contest coming from all parts of the United States. The playing examination itself was held in the Steinway Concert Hall. The judges were Marta Milinowski, head of the piano department of Vassar College, Mr. Hice and Helen Diedrichs of Philadelphia. Second place in the contest was won by Sylvia Smith, a pupil of Mary Emerson of New York City. Recent London Scholars of the association have been Ray Lev, Tessa Bloom and Bessie Fried.

Helen McGraw, Native Pianist, Active

Helen McGraw, American pianist, who has given concerts in London and Paris, in the English provinces and on the Continent, as well as in cities of the United States, studied at Peabody Conservatory of Music in Baltimore. Her teacher there was Alexander Sklarevski, who passed on to Miss McGraw the tradition and technic he himself had received years before in the Imperial Conservatory at Petrograd. In 1930 Miss McGraw was awarded the Peabody Conservatory's highest honor, the Artist's Diploma. For a few years more she continued to study, her masters including, besides Mr. Sklarevski, Ernest Hutcheson and Alfred Cortot. She was the winner in 1930 of the national contest held by the Walter W. Naumburg Musical Foundation, and subsequently made her New York debut under the auspices of the foundation.

Appearances on the concert platforms of Europe preceded Miss McGraw's return to her own country. This spring she was heard with Kay Rickerts, violinist, at the University of North Carolina and in the Civic Music Association series at Winston-Salem, N. C. She gives her next New York recital in Town Hall on December 8.

Warford Teaching in Wisconsin

Claude Warford finished his season's teaching in New York the first of June, and went to the Wisconsin College of Music in Milwaukee, Wis., where he is guest teacher, for a six weeks summer session. Before returning to New York to begin summer teaching on August 15 Mr. Warford goes to Hollywood to visit his pupil, Allan Jones, tenor, who has been featured in the films A Night at the Opera and Show Boat.

Barer to Come to America

Simon Barer, Russian pianist, who in past seasons has appeared extensively in Europe in recital and with leading orchestras, will have an American tour next season under the management of Metropolitan Musical Bureau. His first New York recital takes place in Carnegie Hall on November 16, to be followed by an appearance with the Cincinnati Orchestra, under Eugene Goossens.

CHARLOTTE BOERNER,

soprano, has been engaged by the San Francisco Opera Association. In August Miss Boerner is to appear at the Hollywood Bowl as Nedda in Pagliacci and Marie in The Bartered Bride under Maestro Cimini and Dr. Richard Lert. She makes her debut with the San Francisco forces on November 9, singing the part of Susanna in The Marriage of Figaro. Miss Boerner is to take the role of Chrysothemus in Strauss' Elektra the first week of December with the Cleveland Orchestra under Dr. Artur Rodzinski. With the same conductor, she will appear in this part again with the New York Philharmonic Orchestra in March, 1937.

Skilton's Oratorio Given by Johnstown Choir Ensemble

JOHNSTOWN, PA.—An audience of 1,100 people heard the first Eastern performance of Charles S. Skilton's oratorio, The Guardian Angel, which was produced by the Choir Ensemble Society of Johnstown, Pa., in the auditorium of the Garfield Junior High School, on June 15, under the direction of Edward A. Fuhrmann. The work was first given in Independence, Kans., in 1926, the publication being sponsored by the Kansas Federation of Music Clubs and the performance by the city of Independence, which subscribed the funds in advance and invited an audience of 2,500 to the premiere. In 1928 the oratorio had its second performance at the University of Kansas with seven hundred performers under Dean Donald M. Swarthout—a chorus of 400, 250 children and the Minneapolis Symphony Orchestra.

At Johnstown the chorus numbered eighty adults and seventy-five children and the soloists were Freda Joy Woodword and Wilma Swick Williams, sopranos; Mary Margaret Reimann, contralto; Vincent L. Hetrick, tenor, and Harold Sawtelle, bass-baritone. Under the able direction of Edward A. Fuhrmann, its founder, the Choir Ensemble Society gave a performance that was excellent as to tonal effect, diction, balance and contrast. Both the adult and the children's choruses showed the result of careful and efficient training. The soloists, too, deserve words of commendation for their individual and collective efforts. Conductor Fuhrmann had his forces well in hand at all times and showed himself a leader of no mean ability.

The Guardian Angel, a Carolina legend, is probably Mr. Skilton's major musical work. It is melodious music, full of outstanding contrasts and rhythmical effects and technically well written if somewhat intricate for the voice. The listeners were enthusiastic in their approval of the work, and chorus, conductor and soloists were heartily applauded at the close of the concert. J. C.

Germantown Orchestra Formed

GERMANTOWN, PA.—A new non-professional orchestra—The Germantown Orchestra—is being formed under the sponsorship of a number of prominent Germantown residents, with N. Lindsay Norden as conductor. Mr. Norden is conductor of the Reading Choral Society, the Brahms Chorus, and musical director of the First Presbyterian Church of Germantown and the Synagog Rodeph Shalom. He was formerly instructor in the Curtis Institute, and conductor of the Mendelssohn Club of Philadelphia.

Two concerts with soloists are planned for next season. Weekly rehearsals will be held, probably on Monday evenings. The first auditions for players took place June 15, 16 and 17, at the Germantown Y.M.C.A. The orchestra will produce only standard classical music. Those interested should communicate with the director by letter. Rehearsals start late in September.

Virgina Orchestra Honors Powell

Other Richmond Musical Events Include Debut of Young Pianist

RICHMOND, VA.—The closing concert of the Virginia Symphony Orchestra of forty-five WPA musicians was given at the John Marshall School on June 22 and was designated as an honor to John Powell, who is leaving Richmond—his lifelong residence—to become a resident of Albemarle County and a near neighbor of the University of Virginia.

Conducted by Wilfrid Pyle, the orchestra played the Eroica Symphony of Beethoven, to express its regard for Mr. Powell as a hero of American music. There was also a Bizet suite, an adagio by Chalmers Clifton, Tales From the Vienna Woods (Strauss) and the first dance from Mr. Powell's own Natchez-on-the-Hill. The composer was called to the platform and presented with a radio with much acclaim from the audience. Waller Scott, soprano, and Maurice Tyler, tenor, contributed their artistic services in a duet from Carmen.

Previously, Richmond friends of Mr. Powell presented him with the title to the house at 110 North Plum Street, where he has been living for some years. The presentation was effected by Dr. Lawrence T. Price in behalf of a group of the friends of Mr. and Mrs. Powell, to ensure them a home forever in the city of the composer's birth. This group was known as the John Powell Home Foundation.

On June 9, at the Woman's Club auditorium, Ernest C. Mead—youthful pupil of Mrs. J. Smith Brockenbrough and John Powell—made an interesting and more than promising debut. This young man recently graduated from John Marshall High School with the highest grades ever attained by any student and he brings to his musical equipment much of the same high type of intelligence. His playing is characterized by an unusual mental grasp of his subject together with a competent technical equipment. His playing has a well rounded quality with nothing of automatism and much of mature accomplishment. Mead opened with a Bach prelude and fugue, played a Beethoven sonata, Chopin numbers, including the Variations Brilliantes and a Liszt Hungarian Rhapsody. Two arrangements by Powell and a Brahms waltz completed the program. The young pianist was accorded an ovation at the close of his concert.

Carl Ashworth, baritone, was the successful aspirant for a vocal scholarship out of a group of thirty-two applicants who sought the Grace Moore local scholarship. He will study for six months with Joseph Whittemore.

The Musicians Club of Richmond has elected new officers and these are: Mrs. Maurice Tyler, president; Dorothy Pettus, vice-president; Mrs. John Hughes, secretary; Mrs. E. T. Trice, treasurer. Other board members are Mrs. George L. Street and Mrs. Caskie. J. G. H.

San Diego Orchestra Gives Concert Series

Sponsored by the Ford Motor Company, and with Nino Marcelli conducting, the San Diego Symphony Orchestra is playing a series of thirty-two concerts in the Ford Bowl, at the California Pacific International Exposition, San Diego, Cal., beginning July 10.

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Promenade Symphony Concerts in Toronto Attract Large Throngs

Reginald Stewart Has Success as Batonist—William Primrose Feted as Viola Soloist

TORONTO, CAN.—The immediate success of the Promenade Symphony Concerts has gone on increasingly, larger audiences flocking each time, so that the utmost capacity of the vast Varsity Arena is now overtaxed. This is due in part to the judicious selection of attractions, but also to the splendid quality of the large orchestra and to the popular personality of the conductor, Reginald Stewart. Credit also goes to the manager, Ernest Johnson.

The second of the concerts, on June 11, featured William Primrose, violinist, who played the Handel concerto in B minor with flawless finish and finely restrained taste. He later gave several smaller numbers, arrangements from Bach, Paganini, Kreisler. Avalanches of applause descended upon him at each number. The orchestra gave first the Marriage of Figaro Overture, following this with Handel's Water Music Suite arranged by Sir Hamilton Harty, suavely conducted with empty but eloquent hands by Mr. Stewart. Later came the Liszt Preludes in most grandiose style. Still later a Strauss Waltz, Chabrier's Espana exuding elusive rhythm and warm color, ending with the charming Dance of the Fauns from Pierne's Cydalise.

On the following Thursday, the program was entirely operatic, the first half being a cleverly staged second act of Tosca, with Doris Godson Gilmour in the title role, which she has done so successfully before, although surpassing herself on this occasion. Poul Bai was again a magnificent Scarpia. Kenneth Sakos sang the Cavaradossi. After the intermission, and an enlivened playing of the Meistersinger Vorspiel, Mr. Sakos was heard to better advantage: first in Canio's Lament from Pagliacci, then as an encore in Lucevan le stelle from Tosca. Such clamoring there was that he had to sing this over again. For a fullbodied finale, the chorus of the Opera Guild of Toronto sang, concluding with the Cavalleria Easter Music.

At the following concert, on June 25, the symphony in D minor (César Franck) was performed by the versatile Reginald Stewart. It was succeeded by the *scherzo* from the Tschaikowsky fourth symphony. The same composer's Romeo and Juliet Overture came immediately after and during its playing, a pantomime produced by Herman Voaden, with members of the Play Workshop, in which the story of the Veronese lovers was cleverly outlined and strikingly lighted. The Marche Slave (Tschaikowsky) attempted to close the concert, but the audience's plaudits were finally granted with this composer's Sleeping Beauty ballet waltz.

Among other events of interest in the course of the month may be cited an evening of excerpts from operas and operettas by the Frederic Manning Studio. The many selections, from Beethoven's Fidelio to Gilbert and Sullivan, from Floradora to Humperdinck, by way of Faust, Carmen, Butterfly and Martha, were excellently sung and often effectively acted by the many participants. Phyllis Lugsdin, Susan Goulding, Jean Hunter, Dorothy Scythes, Harry Ward, Eric Inman, Wesley Clark, may be named as outstanding, although every member of Mr. Manning's little troupe did him credit. Kathleen Irwin was the resourceful accompanist-pianist.

A concert of special importance was one of the Hambourg Trio's all too rare appearances, when, on June 18, they gave a simple but supremely fine program: Bach's trio in E minor, as it was called, and the Dumky Trio by Dvorak. The three players (Clement Hambourg, piano; Adolf Koldofsky, violin; Boris Hambourg, cello) performed this last with depth and fervor of temperament. In passages one admired the intellectual grasp and poetic tone of the violinist, the lusciousness and aplomb so characteristic of the cellist, and the pianist's fine technic, but the cohesive whole was a model for chamber-musicians to aim at.

BERNARD PRESTON.

Guilmant Organ School Has Thirty-fifth Graduation

The Guilmant Organ School of New York presented a class of unusual ability at its thirty-fifth commencement on June 2. The graduates played with a thorough understanding of the numbers, each displaying a clean cut technic, attractive registration and steady rhythm. Guilmant students have always been recognized by a thorough schooling of the fundamental principles of organ playing. The class of '36 proved themselves to be thoroughly familiar with the necessary requirements for recital playing and church work.

The school was founded in 1899 by the late Alexandre Guilmant as president. When in this country he visited the classes, and also played for the students. Dr. Carl studied and was long associated with the French master, and therefore able to pass on the traditions he had acquired.

The Processional, Bossi's Alla Marcia, was played by Robert Lee Millo '29, and the Recessional, the *allegro* from Guilmant's first organ symphony, by Viola Lang, post-graduate '35. The numbers played by the graduates and post-graduates were: Franck's Piece Heroique by Frederic Parker Savage '36; Widor's toccata from the fifth Organ Symphony, by Anna May Dunnican '36; Mendelssohn's sixth Organ Sonata by Edith Underwood Porter '36; Bach's prelude and fugue in G major by Anna Shoremount, post-graduate '36; and Vierne's finale from the fifth Organ Symphony by Joseph Wallace Grant, post-graduate '36.

The soloists were Amy Ellerman, contralto, who sang a group of songs by Schubert, Poldowski, and Spross, with splendid style and artistry, and Virginia and Mary Drane, duo-violinists, who played a group by Sinding, Kreisler and Rees with charming effect.

The William C. Carl Gold Medals, given by the Hon. Philip Berolzheimer, were awarded to Edith Underwood Porter and Joseph Wallace Grant. In presenting them Dr. Carl referred to the high grade of work each had accomplished. He also emphasized the excellent training given the students by Willard Irving Nevins, who had personally

DR. WILLIAM C. CARL

instructed the organ students during Dr. Carl's sabbatical year, and at the same time successfully carried on the work of the school with ability. He also personally thanked the members of the faculty, Frank Wright, George William Volkel, Hugh Ross, Amy Ellerman, Norman Coke-Jephcott, Ann V. McKittrick, Viola Lang and the Board of Examiners, David McK. Williams and Frank E. Ward. Dr. Carl announced four free scholarships for 1936-37 by the Hon. and Mrs. Philip Berlozheimer to young men and women of ability who cannot pay the tuition fees. The examination tests will be held prior to the beginning of the fall term announced for Tuesday October 6.

Willard Irving Nevins as heretofore is conducting the special summer course from July 7 to August 14. Dr. Carl is spending the summer abroad. K. N.

Marion Kerby on Pacific Coast

Marion Kerby, singing character-actress now in California, recently was heard in recital at the Montecito Country Club, presenting a group of Kentucky mountain songs; Negro exaltations and fiddle tunes; a Negro story, A Bill of Divorcement (written for Miss Kerby by Roberta Stovall); and other Negro lore. Lloyd Browning is Miss Kerby's accompanist and the musical arrangements for her songs are by Hamilton Forrest. During May Miss Kerby was heard in a concert at Carmel-by-the-Sea, Cal., under the auspices of Dean Denny, and also recently sang at the Town Club in Portland, Ore.

Miss Kerby went to the Pacific Coast in December, driving from New York with Janet Spencer, contralto, Mrs. A. D. Quimby of Boston and Mr. Browning. Since going to California, Miss Kerby has returned east for a month, singing in Minneapolis, Chicago, Saginaw, Mich., and South Bend, Ind., where she gave a Memorial Concert for her cousin, Sally Kirby, music patron.

Seven Junior Choirs Combine for Concert

WHITE PLAINS, N. Y.—During the past year the musical services at the First Baptist Church in White Plains have attracted large and appreciative audiences. Under the direction of Elizabeth B. Cross, organist and choir director, the choir has made excellent progress. Mrs. Cross has also created considerable interest this year in the junior choir. On May 24, junior choirs from six other churches in Westchester were invited to join in a concert of sacred music at the First Baptist Church, the Rev. Dr. Charles O. Wright, pastor. A beautiful program of numbers by the individual choirs and by the seven combined choirs delighted the large audience.

The participating choirs and the directors were: Summerfield M. E. Church, Port Chester (Anne Merritt); St. Paul's Lutheran Church, Mount Vernon (Doris Voester); the Castle Heights Church (Emma Murr); the Church in the Highlands (Viola Lang); Ridgeview Church (Caroline Beeson Fry); Chatterton Hill Church (Leonice Hunnewell Mercer); the First Baptist Church (Elizabeth B. Cross), the last five all of White Plains. Organists were Miss Merritt, Mrs. Fry, Mrs. Mercer, Miss Lang and Mrs. Cross. Alfreda Bos Mestechkin was the solo violinist. E. H.

Seattle Greets Pietro Yon

SEATTLE, WASH.—Welcomed by a tremendous audience, most unusual in Seattle for this time of year, Pietro Yon gave such an organ recital as has seldom been equalled in this city. If one were to judge appreciation and delight by the heartiness and length of applause, Mr. Yon must have felt most highly gratified.

The program was first devoted to interpretations of the works of Bach, with the fantasy and fugue in G minor vieing with the G minor choral prelude for honors in supreme craftsmanship. The concerto (No. 2) opened the group in a brilliant fashion. The Liszt prelude and fugue on B-A-C-H, and other numbers by Elert and Widor were included on the second group.

Mr. Yon's own compositions were accorded extravagant applause, and he responded with many encores. Of special merit and interest was the presentation of his Concerto Gregoriano, in four movements, in which Silvio Risegari, prominent local pianist, assisted.

This concert was sponsored by the young women of the Fine Arts Department of the University of Washington and the Mu Phi Epsilon National Honorary Music Sorority. J. H.

ALEXANDER McCURDY

on June 1 received from Susquehanna University the honorary degree of Doctor of Music. Mr. McCurdy was engaged to teach organ and church choir conducting at the Curtis Institute of Music, Philadelphia, the beginning of the current year. He is a graduate of the Curtis Institute, having studied with Dr. Lynnwood Farnam, his early musical training having been obtained in San Francisco with Wallace A. Sabin. He fulfilled positions as organist in large churches in Oakland and San Francisco. In 1924 he gave a recital in Town Hall, New York. Since 1927 he has been organist and choirmaster of the Second Presbyterian Church, Philadelphia.

New Orleans Civic Orchestra Series Announced

The New Orleans Civic Symphony Orchestra (Arthur Zack, conductor) presents a subscription series of six historical concerts next season at the Municipal Auditorium, New Orleans, on Monday evenings. The first program, October 12, is entitled The Founders of Modern Music, and lists numbers by Monteverdi, Palestrina, Corelli, Handel and Bach; that of November 16, The Classics, brings music of Gluck, Haydn, Mozart and Beethoven; December 14, The Classic Romantics—Weber, Schubert, Schumann, Mendelssohn, Liszt; January 11, The Neo-Classics—Berlioz, Brahms, Wagner; February 15, The Neo-Romantics—the Russians, Rimsky-Korsakoff, Tschaikowsky, and the French, Saint-Saëns, César Franck; and March 22, Contemporaries—Debussy, Ravel, Elgar, Strauss and a contemporary American composer.

An additional series lists six youth concerts at the same auditorium on Friday afternoons (excepting the January concert, which is on a Thursday). These dates are October 16, November 27, December 18, January 21, February 19 and March 26. The concerts are to be played by the entire symphony orchestra of sixty. Each program for young people features one of the various groups of percussion, winds, brasses or strings, and their relation to the orchestra.

Hadley in Chicago

Dr. Henry Hadley made two recent appearances as conductor-composer in Chicago. On June 18 he was guest conductor over WGN; June 28, he conducted the Illinois Symphony Orchestra at the Great Northern Theatre. On both occasions he presented his own compositions.

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Kansas City Has New Ensemble

Municipal Orchestra Plays Series in Parks

KANSAS CITY, MO.—Summer music in the parks is supplied this year by a new Municipal Orchestra with two conductors, N. De Rubertis and Sol Bobrov and a Municipal Band under the direction of Ben Kendrick. Mr. De Rubertis is in charge of the classical items, while Mr. Bobrov conducts the more popular works. The Municipal Orchestra presented its first concert in the Swope Park Pavilion on July 5; the two conductors participated in the concert. The forty piece orchestra consisted of musicians known in Kansas City and some of the foremost artists of the Philharmonic Orchestra. Brown Schoenheit is personnel manager. On July 5 the Municipal Band also played its first concert at the Liberty Memorial.

The annual Orchestral Concert of the Kansas City Guild of Music and Allied Arts Teachers on June 15 drew a large responsive audience. N. De Rubertis, conductor, and the Kansas City Orchestral Training School Orchestra furnished able support as usual for the following nicely contrasted items: Caro Nome from Rigoletto sung by Elizabeth Wilkinson; the second and third movements of concerto in B flat minor (Tschaikowsky) performed by Mary Louise Winter; the Bach concerto in B flat major projected by Flora Ann Bunker, violinist; the Flower Song from Carmen sung by Charles Hickey, tenor; Liszt's piano concerto in A major performed by Willa Mae Redfield and Dance Interpretation: Liebestraum (Liszt) presented by the Ruth Glover Dance Group. The orchestra's solo contributions were Dance Macabre (Saint-Saens) and Overture, Neopolis (De Rubertis). The students were well prepared and reflected credit on their teachers by good performances.

Mrs. Thomas J. Strickler, soprano, Mrs. H. Lewis Hess, contralto and Gayle Giles, accompanist were guest soloists in a program for the Wives of Rotarians, June 9, at Unity Terrace Tea Room.

Brace Nelson McTernan and Winifred Goldsborough, sopranos, were guest soloists for Mme. Rhea Dale's annual revue of her Dominant School of the Dance and Drama on June 19.

Following a month's vacation with friends in Battle Creek, Michigan, Carl Busch resumed his regular summer master classes at the University of Notre Dame, Ind., on June 26. Jorgen Dryer's bust of Carl Busch, Kansas City's distinguished composer, will have an honored position in the music hall of the new Municipal Auditorium. C. C. B.

N. Y. Stadium Concerts

(Continued from page 5)

Schumann's concerto, with Harold Bauer at the piano, was the outstanding magnet which drew over 8,000 people to the Stadium concert on June 29. An exceptional performance of this work by such a high ranking artist as Mr. Bauer, supported by an orchestra directed by another internationally celebrated pianist, Jose Iturbi, was expected and fully realized. Seldom, if ever, has this noble concerto been heard with such a perfect synchronization of interpretative understanding between soloist and supporting musicians. The listeners were appreciative of this artistic triumph and forced Mr. Bauer to play as encores Schumann's Novelette in D and Chopin's Butterfly Etude. Other works heard were Mozart's Haffner Symphony in D; Liszt's Symphonic Poem, Les Preludes, in which Mr. Iturbi is to be commended for restraining the brass instruments until the final climax, so that the figurative string passages were not entirely obscured; and Borodin's Polovtsian Dances from Prince Igor. G. F. B.

WILLEM VAN DEN BURG,

first cellist and assistant conductor of the San Francisco Symphony Orchestra. Mr. Van Den Burg conducted recently at Hillsborough, Cal., in the summer concert series of the San Francisco Symphony Orchestra. Last summer Mr. Van Den Burg conducted the Philadelphia Orchestra at Robin Hood Dell. He was solo cellist at the Hollywood Bowl under the baton of Pierre Monteux. In February he made his local debut as a conductor in San Francisco. Before coming to the California orchestra, Mr. Van Den Burg was for nine years first cellist of the Philadelphia Orchestra under Stokowski.

Buenos Aires Opera

(Continued from page 5)

composer appears with great vigor in this work, the music following admirably the text by Andre Gide. The modernistic manner of Stravinsky has many admirers in this city.

This work had bten carefully prepared under the direction of the composer. Mme. Victoria Ocampo declaimed the part of Perséphone, exhibiting perfect French diction and dramatic expressiveness. Carlos Rodriguez sang the music of Eumolpe with impressive art. The chorus (trained by Terragnolo) gave a good account, especially the children's voices under the direction of Juan Martini.

This work was preceded by Apollon Musagete, in which Stravinsky cleverly paraphrases the classic music of Gluck and others, and supplies melodies of real eloquence.

Other performances conducted by Stravinsky included repetitions of Petrouchka and Fire Bird and a restoration of Baiser de la Fée, presented under the direction of Bronislava Nijinska, with choreographics by that artist.

The current performance was an artistic achievement of the finest order, the poetic beauty of the Andersen tale being well expressed in the interesting ballet figures arranged by Mme. Nijinska. The audience was delighted with the entire offering, and there was warm special approval for the leading *danseuses*, Mlles. Dora del Grande and Lida Martinolli, and M. Borowski.

Finally the renowned composer gave a farewell performance with a program which included a lecture in which he expressed his points of view about music. Several piano works were played by his son Sulima—sonata, serenade, and a concerto for two pianos, performed by father and son. The audience ovationed them both.

MUZIO'S DEATH STIRS GRIEF

Cable news of the death of Claudia Muzio caused a deep impression in this city where the great diva was intensely appreciated and admired.

A commemoration took place on the Colon stage. General Director Athos Palma addressed the members of the Colon management and personnel, recalling the exceptional gifts of the great singer and her natural kindness and affection toward her fellow artists. Everybody present was deeply moved, and a minute of silence was observed in her honor.

A MALIPIERO PREMIERE

The local premiere of Malipiero's Giulio Cesare aroused considerable interest for the composer is not well known here.

A detailed account of his score (when it had its first hearing in Italy) appeared a few weeks ago in the Musical Courier. On the present occasion the outstanding qualities of Malipiero's work were well appreciated by our critics and audiences. The music, of serious tonal nature with vigorous personality, follows the Shakespeare drama admirably, and has rich orchestration of modern technic.

The performance offered at the Colon was an artistic achievement of high order. Ferdinando Autori presented an impressive portrayal of the leading role delivering his difficult part with much eloquence. Armando Borgioli as Bruto combined sonorous voice with convincing stage play. Pedro Mirassou did one of his best achievements in the part of Marco Antonio, sung with art and fine vocalization. Victor Damiani (Cassio), Isabel Marengo (Calpurina), and Hina Spani (Porzia), Alessio de Paolis (Casca and Ottaviano), distinguished themselves with convincing interpretations.

Ettore Panizza's baton functioned firmly, and he was well supported by the orchestra and chorus. The decorations by Alfredo Furiga deserve special mention.

SAMSON REAPPEARS

After an absence of several years Saint-Saëns' Samson et Dalila returned to the Colón stage in a resplendent production. The beauties of the score have always been much appreciated in this city, where Saint-Saëns conducted the work in 1916.

Georges Thill as Samson gave a splendid performance, with lovely tone quality and superb diction. The new French mezzo-soprano Lucienne Anduran made an auspicious debut. Her voice is used musically and she has attractive stage presence. The Russian basso Grigori Melnik was an imposing figure as the Old Hebrew, and Marcelo Urizar performed with authority the part of the High Priest.

Panizza led brilliantly, bringing out all the high lights of the score. The chorus trained by Terragnolo sang excellently, and acted intelligently under the stage direction of Marcelo Govoni. The scenery of Hector Basaldúa presented colorful pictures stylized cleverly.

RUSSIAN RESTORATION

Then we heard Rimsky-Korsakoff's Legend of the Invisible City of Kitezh, which had not been done in Buenos Aires since 1929, when it was premiered by the troupe under the direction of Marie Kusnezoff. The newest interpretation was of the highest quality, Emil Cooper conducting the captivating score. The able *regisseurs* were Nicola Lavretzki and Pietro Oleka.

Oda Slobodskaya took the part of Fevronia, displaying impressive vocal and histrionic resources. The tenor Kipras Petrauskas as Grishka, effected vivid characterization and singing. Basso Grigori Melnik as Prince Yuri also registered with success. The large cast was completed by Robert Tullman (Yurievich), Eugen Sdanowski and Ipolitas Nadgrodkis (Tartar chiefs), Anna Lipina and Nina Karandakoff (Birds of Paradise), Mlle. V. Jonuskaite (the Youth) and Georges Joureneff (Pirok). The audience received the performance with warm approval.

MEMORIES OF MUZIO

Traviata always an Argentine favorite, made its reentry a few days later with a cast which included Vina Bovy Fischer as Violetta, Bruno Landi (who took the part of Alfredo at short notice, owing to the illness of Georges Thill) and Victor Damiani as the elder Germont.

It is a difficult task to sing Violetta on the Colon stage where the unforgettable interpretation of the great Claudia Muzio was so deeply in the minds of all listeners. However, it can be said that Mme. Bovy Fischer's artistic conception satisfied the audience well. She is attractive, combines grace and charm, and has a voice of appealing lyrical quality. She revealed herself as a first class dramatic actress in the last act.

Landi had his best tenor moments in the first act duet with Violetta and the solo aria of the second act. Damiani as Germont displayed his accustomed finish, sonority and style. The ballet corps (under the direction of Ian Cieplinsky) and the chorus contributed efficiently to the general success of the performance, done with the sumptuous stage settings that Basaldua painted for the Colon in 1933. Panizza conducted masterfully.

BORIS GODOUNOFF LIKED

Moussorgsky's Boris Godounoff was a triumph for Emil Cooper, the leader, and also for everyone else concerned. Georges Youreneff gave a highly dramatic impersonation in the leading role. Oda Slobodoskaia was an aristocratic Marina, Grigori Melnik an admirable Pimen. Robert Tullman (Chuisky) and Kipras Petrauskas (Dimitri) were the best of the others, including Nina Karandakowa, Ana Lipina, Vincent Jonuskaite and Ipolitas Nadgrodskis. New decorations by Kautsky were admired for their suggestive effect.

THREE PIANISTS IMPRESS

Concerts by celebrated pianists are attracting enormous crowds. José Iturbi played an interesting recital at the Colon with a program which included a Haydn sonata, two sonatas by Scarlatti Schumann's Symphonic Etudes, Chopin's Valse Brilliante, Polonaise, and a Mazurka, Debussy's Poisson's d'or, and Albeniz's Corpus Christi, Sevilla and Triana. All these excerpts were executed with crystalline quality of tone, authentic interpretation, agile technic and polished style. The audience was enthusiastic and many encores had to be added, among them a dashing interpretation of the Fire Dance from Amor Brujo by De Falla.

Alexander Brailowsky made his first appearance this season at a concert with orchestra, under the baton of José Iturbi.

It was a memorable night, both artists being endlessly ovationed in a program including the Prelude and Liebestod from Tristan and Isolde, Strauss' Don Juan, the B flat minor concerto for piano and orchestra by Tschaikowsky, and the second concerto by Liszt, in which Brailowsky thrilled the audience and was glowingly supported by Iturbi and his orchestra.

Brailowsky is now playing at the Colon a six-concert series of Chopin's works. His interpretative qualities adapt themselves especially and admirably to the Chopin repertoire. The recitalist is winning striking ovations.

Alfred Cortot is also scoring success at the Odeón.

National Orchestral Association Plans Concerto Series

The National Orchestral Association is to present another concerto series at Carnegie Hall, New York, next season, with Myra Hess and Rudolf Serkin as piano soloists. Leon Barzin, who will again be the conductor, plans to present a Mozart overture and concerto and a Beethoven overture and concerto at each of the five concerts.

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GREGORY ASHMAN
left New York the end of June to go to Chautauqua, N. Y., where he is conducting the operas Faust, Gondoliers and the Merry Wives of Windsor. This is Mr. Ashman's sixth season at Chautauqua. (Photo by Blackstone Studios.)

Attractive Events in Havana

Chamber Orchestra, Dance Group, Soprano and Pianist Among Those Heard

HAVANA, CUBA.—A brilliant audience gathered at the Principal de la Comedia Theatre on June 5 to attend the Dance Recital of pupils of Fernan Flor. The Spanish dances Malagueña, music by Lecuona, and Jota with music by Jimenez found in Llilla Estrugo a charming interpreter. Kiki Skirving in Strauss' Voices of Spring and Rosita Blanco Herrera in Thomas' Gavotta from Mignon, won much praise.

Maestro Francisco F. Dominicis formerly tenor of La Scala de Milano presented Carmelina Santana, soprano, in her first recital at the Silver Hall of the National Hotel on June 6. Miss Santana revealed her artistic gifts in songs by Haydn, Schubert, Dvorak, Debussy, Hahn, Sibella, Osma, de Falla and in arias from Charpentier's Louise and Verdi's La Traviata. Anita León played the accompaniments ably.

On June 14 the Orquesta da Camera of Havana gave its monthly concert at the Principal de la Comedia Theatre. José Ardevol conducted fine performances of the Mozart symphony in C major, Stravinsky's suite No. 1 and de Falla's Fire Dance. Helen Thomson, artist pupil of Maria Jones de Castro, director of the International Conservatory, was the soloist in the Beethoven's piano concerto in E flat major. She played with understanding and was cordially received.

A piano recital at the National Hotel on June 19 was given by Angelica Fernandez. The opening number of the program was Bach's Chromatic Fantasy and Fugue followed by the Beethoven sonata (op. 31, No. 2). Next came a Chopin group which included two etudes, two preludes, a waltz and a ballade and closed with Pabst's Paraphrase from Tschaikowsky's Eugene Onegin. The pianist was applauded by the select audience.

The Symphony Orchestra of Havana, led by Gonzalo Roig, performed on June 21 at Marti Theatre Beethoven's fifth symphony, the Godard-Jungnichel Adagio Pathetique (op. 128), and Delibes' suite from the ballet, Sylvia.

HUBERTO DE BLANCK.

Music in Florence

(*Continued from page 5*)

The Duce has approved the program submitted to him by Dr. Cornelio di Marzio, General Director of the Confederation of Professional Workers and Artists, for the celebrations which from September 14 to October 15 are to be held throughout the province of Campania.

In addition to civic and military ceremonials, there will be performances of musical works by the Campanian masters from Cimarosa to Scarlatti, from Jommelli to Mercadante, as well as theatrical performances and other artistic manifestations. The Duce has given instructions that the celebrations are to conclude with the unveiling of a statue to Augustus, first Roman Emperor, to be raised on the point of Posillipo facing the sea.

"THE LORD'S PRAYER"

IN MUSICAL SETTING BY JOSEPHINE FORSYTH

Presentations for the Months of April and May

HOLLYWOOD, CALIFORNIA

APRIL 10—West Hollywood Presbyterian Church, Good Friday.

Hollywood Lutheran Church, Good Friday.

APRIL 12—Hollywood Bowl, Easter Sunrise Service, third consecutive annual presentation, sung by large chorus, composer at piano, assisted by Julie Kellar, harpist, direction of Ruben Rickets. Coast-to-coast broadcast.

Hollywood Lutheran Church, Easter Service, chorus choir, direction of Paul Young.

Rosewood Methodist Church, Easter Service, chorus choir.

LOS ANGELES, CALIFORNIA

APRIL 12—All Souls' Church, Easter Service, harp trio under direction Julie Kellar, composer at the piano.

GLENDALE, CALIFORNIA

APRIL 12—North Glendale Community Methodist Church, Easter service, choir direction Olive Culbertson.

APRIL 27—Greek Theatre, Griffiths Park, choir accompanied by Don Philippini's band, composer at piano.

SANTA MONICA, CALIFORNIA

APRIL 12—Del Mar Club, Easter Vesper Service, Easter Sunrise Service Chorus, composer at piano.

JERUSALEM

APRIL 12—Church of American Colony, Easter service, second consecutive presentation.

CHICAGO, ILLINOIS

APRIL 10—Lawson Y. M. C. A. Glee Club, direction of Frank Bennett.

APRIL 12—Park Manor Congregational Church, Easter service, choir direction of Carl Craven. Broadcast over Station WLS.

APRIL 19—Metropolitan Baptist Church, choir direction J. Wesley Jones.

APRIL 22—National Parent Teachers' Association, United Mother Singers, direction of William Lester. Coast-to-Coast Broadcast NBC.

EVANSTON, ILLINOIS

APRIL 26—First Baptist Church, Communion service, choir direction W. H. Barnes.

ROCHESTER, PENNSYLVANIA

APRIL 2—Forensic League Contest for High School Students, first place won by Miss Iris Mechlin, contralto soloist.

ATLANTA, GEORGIA

APRIL 5—Shut-In Hour Little Symphony Orchestra and Radio Choir of Atlanta, Georgia, direction of Charlie Jarrell. Broadcast over Station WSB.

CLEVELAND, OHIO

APRIL 19—The Palestrina Chorus of 200 voices, direction of Reverend Peter Schaefers, first presentation in Latin arrangement. Broadcast over Station WTAM.

APRIL 26—Bishop Schrembs' Silver Jubilee, Palestrina Chorus, direction of Reverend Peter Schaefers, in Latin arrangement.

CINCINNATI, OHIO

APRIL 15—Ohio Federation of Music Clubs, Conservatory Chapter of Sinfonia, direction Doctor John A. Hoffman, Invocation.

APRIL 19—The Ninth Baptist Church, Dedication of new church, chorus choir, direction Lyman Wiltse, morning and evening services. Morning service broadcast over Station WSAI.

ASHLAND, OHIO

APRIL 12—First Presbyterian Church, Easter service, choir direction Mrs. W. S. Garrigus.

GRANVILLE, OHIO

APRIL 24—Denison University, Chapel choir, direction Margaret Corbin.

LOUISVILLE, KENTUCKY

APRIL 24—Brown Hotel, luncheon for "Onward Kentucky Movement," Madame Fanelli, soloist.

RACINE, WISCONSIN

APRIL 5—"Evensong" program, Senior choir of Atonement Church, direction Orson White. Broadcast over Station WGN.

APRIL 18—Catholic Woman's Club Musicale, Lorelei Girls' Glee Club of Horlick High School, direction of Lois Hanke.

APRIL 21—Woman's Club Building, District Convention, Lorelei Girls' Glee Club of Horlick High School, direction Lois Hanke, Invocation.

MINNEAPOLIS, MINNESOTA

APRIL 5—Wesley M. E. Church, choir direction J. Austin Williams.

APRIL 19—Augsburg College, choir direction Henry Opseth.

ST. PAUL, MINNESOTA

APRIL 12—Holy Trinity Lutheran Church, Easter Service, choir direction E. E. Brandes.

Faith Lutheran Church, Easter Service, choir direction R. E. Smith.

Gloria Day Lutheran Church, Easter Service, choir direction Ralph Strom.

TAMPA, FLORIDA

APRIL 26—First Presbyterian Church, choir direction Ada Otto.

ST. PETERSBURG, FLORIDA

APRIL 12—St. Mary's Catholic Church, Easter Service, Marguerite Fontrese, soloist.

NEW YORK, N. Y.

MAY 5—Town Hall, Recital, Gina Pinnera.

MAY 21—St. Regis Hotel, Reception, Beatrice MacCue, soloist.

MAY 23—The Soldier's and Sailor's Club.

MAY 29—Gardner School, Commencement exercises, sung by graduating class.

CHICAGO, ILLINOIS

MAY 3—Epworth Methodist Church, Senn A Capella Choir, direction Samuel Burkholder.

MAY 7—First National Bank Chorus, direction G. Franklin Richards.

MAY 9—Rogers Park Baptist Church, Senn A Capella Choir, direction Samuel Burkholder.

MAY 11—National Convention American Red Cross, A Capella Choir, direction Samuel Burkholder, broadcast over National hookup NBC.

MAY 13—Concert, First National Bank Chorus, direction G. Franklin Richards.

MAY 14—Seventh District Federated Woman's Club Chorus.

MAY 23—Sumerdale Congregational Community Church, choir direction Samuel Burkholder.

OAK PARK, ILLINOIS

MAY 24—First Congregational Church, choir direction Else Harthan Arendt.

RIVER FOREST, ILLINOIS

MAY 31—Grace Lutheran Church, choir direction M. Lochmer.

EVANSTON, ILLINOIS

MAY 10—First Lutheran Church, choir direction Mr. Wheelwright.

MAY 31—First Baptist Church, Communion Service, choir direction W. H. Barnes.

CLEVELAND, OHIO

MAY 31—Palestrina Chorus, direction Reverend Peter Schaefers, in Latin arrangement. Broadcast from Station WTAM.

COLUMBUS, OHIO

MAY 2—Orpheus Male Chorus, direction Charles D. Dawe.

PITTSBURGH, PENNSYLVANIA

MAY 12—Y. M. & W. H. A., Concert, Yasha Davidoff, soloist, Hebrew arrangement.

LOS ANGELES, CALIFORNIA

MAY 10—Wilshire Baptist Church, Mothers' Day Service, chorus choir direction Margaret Messer Morris.

HOLLYWOOD, CALIFORNIA

MAY 8—Mother and Daughter Banquet, Cordelia Thompson, soloist, composer at the piano.

MAY 10—Lutheran Church, Mothers' Day Service, Julie Kellar, harpist.

West Hollywood Presbyterian Church, Mothers' Day Service, direction Mrs. Frank Brown, composer at the piano. The composer gave address "Motherhood."

MAY 17—Hollywood Choir Festival, chorus of 14 church choirs direction Mildred Bruns, composer at the piano. Composer gave address "The Ministry of Music."

ST. PAUL, MINNESOTA

MAY 1—Carmel Lutheran Church, Emporium Chorus, direction E. E. Brandes.

MAY 3—Holy Trinity Church, choir direction E. E. Brandes.

MAY 13—Ancker Hospital Nurses Chorus, direction Mrs. T. McManus. Broadcast over KSTP.

ST. PAUL, MINNESOTA

MAY 17—Church Appreciation Hour, choir direction E. D. Marriot. Broadcast Station WTCN.

MAY 20—Ancker Hospital Nurses Chorus, direction Mrs. T. McManus, commencement program.

MAY 24—Church Choirs, transcription. Broadcast WTCN.

KANSAS CITY, MISSOURI

MAY 19—Recital, The Aubrey Waller Cooke Ensemble.

AUBURN, ALABAMA

MAY 28—Alabama Polytechnic Institute Program, direction Lawrence Barnett.

"PRECIOUS WEE ONE"

Words and Music by Josephine Forsyth

CHICAGO, ILLINOIS

MARCH 14—Irving Park Women's Club, program featuring Josephine Forsyth, composer, in an address "The Uplift of Vision." Forsyth compositions sung by Chicago Concert Company under direction of Frank Bennett, Cathryne Bennett at piano.

MARCH 20—The Ladies of Song, direction Cathryne Bennett. Broadcast over Station WCFL.

CLEVELAND, OHIO

MARCH 10—The Orpheus Male Chorus Concert, under direction Charles D. Dawe.

MARCH 19—Ethel and Ben Hour Broadcast from Station WGAR. Edith Fletcher, soloist.

LOS ANGELES, CALIFORNIA

APRIL 14—Cosmopolitan Dinner Club, Julie Kellar, harpist.

HOLLYWOOD, CALIFORNIA

MAY 10—Hollywood Lutheran Church, Mothers' Day Service, Julie Kellar, harpist.

TIFFIN, OHIO

MAY 8—Orpheus Male Chorus, direction Charles D. Dawe.

"KENTUCKY FOR ME"

Words and Music by Josephine Forsyth

LOUISVILLE, KENTUCKY

MARCH 28—Louisville Girls High School, Alumnae Reunion, Miss Elsa Stutz, soloist.

APRIL 24—Brown Hotel, luncheon for "Onward Kentucky Movement," Madame Fanelli, soloist.

MAY 11—Harry Currie and his orchestra. Broadcast from Station WHAS.

"JOY COMETH IN THE MORNING"

Words and Music by Josephine Forsyth

CHICAGO, ILLINOIS

MARCH 16—Irving Park Women's Club, program featuring Josephine Forsyth, composer, in an address entitled "The Uplift of Vision." Paul Mallory, tenor soloist, under direction Frank Bennett, Cathryne Bennett at piano.

CLEVELAND, OHIO

MARCH 19—Ethel and Ben Hour Broadcast from Station WGAR. Edith Fletcher, soloist.

AKRON, OHIO

MARCH 14—Akron Women's Chapter, National Aeronautic Association, Reception and musical in honor of Mrs. W. W. Milar, president. Edith Fletcher, soloist, with composer at piano.

"A NEW YEAR CAROL"

Words and Music by Josephine Forsyth

CHICAGO, ILLINOIS

MARCH 16—Irving Park Women's Club, program featuring Josephine Forsyth, composer, in an address "The Uplift of Vision." Forsyth compositions sung by Chicago Concert Company, under direction Frank Bennett, Cathryne Bennett at the piano.

MARCH 20—Hyde Park High School Chorus, under direction Oscar E. Robinson. The word "Easter" was substituted for "New Year."

Miss Forsyth's Compositions are published by G. Schirmer, Inc., New York

Flagstad Made Vocal Queen By Covent Garden Hearers

Norwegian Soprano Royally Received—Melchior's Tristan Conquers—Fritz Reiner Wins Outstanding Welcome—Mozart Festival at Glyndebourne—A "Saxophone Oratorio"

LONDON.—Covent Garden's season has been fairly successful as seasons go, although there have been no sensations, with the possible exception of Kirsten Flagstad's debut. The beauty of her voice made the audience—fickle as audiences are—forget almost everything that had gone before, though the old stagers harked back to the days of Ternina and other luminaries almost lost in the mists of time. But the accent of critical comment was on the voice and on the stately bearing rather than the dramatic intensity of her performances. For instance, as Isolde, the majesty of that bearing made one forget at times that the Irish heroine was, after all, human.

Melchior, as last year, was the Tristan, enormous in stature, tremendous in voice. Herbert Janssen made a noble Kurvenal and Emanuel List a touching and human King Marke.

Fritz Reiner, who conducted, did wonders with the orchestra and the cast, considering the almost scandalously inadequate rehearsal that a newcomer at Covent Garden has to put up with. The orchestra sang, but it never sang above the voices. There was the musician and the man of taste at the helm every moment, and the audience as well as the critics acknowledged this fact. Reiner has made his mark in London, even though praise comes grudgingly from those critics who stand in the shadow of Sir Thomas Beecham.

FLAGSTAD ON HIGH

Sir Thomas was in command, once again, for the second Ring cycle, in which Mme. Flagstad was the unmistakable favorite of the crowd. Here, even more than in Tristan, the majesty of her deportment was a triumphant asset. Her voice soared easily to the high B's, and achieved everything expected from her. She sang all three Brünnhildes, and Götterdämmerung was the climax in every respect.

Flagstad was ably seconded by Melchior as Siegfried, but Bockelmann, the great Wotan, suffered from indisposition which marred the whole performance. He should not have been allowed to go on, and in Siegfried had to be replaced by Max Roth, whose chief virtue was strength. There was a new Fricka in the person of Enid Szantho, from Hungary, who also took the part of Erda in Siegfried. Another newcomer was Ludwig Weber as Hunding, but the rest of the cast was for the most part as before.

LOUISE RESTORATION

Charpentier's Louise was restored after many years under the direction of Dr. Malcolm Sargent, who made his Covent Garden debut on this occasion, though he has been heard in opera throughout the provinces in the earlier stages of his career. He made a workmanlike job, but could not rescue this opera (which so charmed the pre-war Romantics) from its anemia. Its fast fading beauties are a sad reflection on the changing taste of the times. The cast was adequate though not outstanding and there was none of the glamor that old-timers remembered from the days of Mary Garden. Bernadette Delprat as Louise proved herself an excellent singer though not much more, and the same could be said of René Verdière. At the second performance we had René Maison, who is probably as good a Julien as any one of us has heard. The rest of the cast was adequate.

Another French work to be remounted was Offenbach's Tales of Hoffmann, and here we had the pleasure of hearing Dino Borgioli, Ezio Pinza, as well as Mme. Delprat, and of greeting an old friend in the person of Octave Dua. Stella Andreva as Olympia made a clever doll. The feature of the perfomance that got most of the publicity was the collaboration of England's great "magician," Maskelyne, who has thrilled several generations of children with his slight-of-hand, but whose tricks added but little to the magic of Offenbach's music.

REINER SCORES IN ROSENKAVALIER

Finally we had Strauss' Rosenkavalier, always a favorite in London, which has been sadly missed during the past few seasons. Fritz Reiner was in command and to say that the performance was both smooth and brilliant speaks volumes of praise, for Rosenkavalier with its large cast and elaborate ensemble work is essentially a conductor's opera. Was it an accident that one of the leading newspapers, using the better part of a column to describe this performance, omitted even a passing comment on the conductor? Elisabeth Rethberg, thanks to her exquisite voice, was the outstanding artist of this performance, although both Tiana Lemnitz as Octavian and Stella Andreva as Sophie were excellent in their parts. Emanuel List, more familiar as Hagen and Hunding, appeared for the first time as Baron Ochs and surprised the audience by his clever, amusing impersonation of that bucolic character.

ENGLAND'S SALZBURG

In the midst of Covent Garden's season the Mozart Festival at Glyndebourne celebrated its third incarnation. Glyndebourne has come to be the English Salzburg, and if truth must be told, it is in some respects already better than Salzburg itself. Here in the minute private opera house of an English country estate, a small but always "capacity" audience hears Mozart under truly ideal conditions. Fritz Busch, once Reiner's rival and successor at Dresden, holds undivided sway, magnificently seconded by Carl Ebert, probably the finest Mozart producer alive. Glyndebourne again gave us its exquisite performances of Cosi fan Tutte and Figaro, with but slight changes in the cast. In addition we had a Don Giovanni and a Magic Flute such as any music lover would gladly cross oceans to see and hear.

Three continents contributed to the cast—the Don from Australia (John Brownlee) an Italian Leporello (Salvatore Baccaloni) and an American Donna Anna (Ina Souez) not to mention an English Zerlina and Masetto (Audrey Mildmay and Roy Henderson) a Hungarian Don Ottavio (Kólman von Patákay) and an Austrian Donna Elvira (Luisa Helletsgruber). To say that each of them was adequate to his or her part is to say all. Mme. Souez has one of the most beautiful sopranos in existence, and John Brownlee, if he lacks some of the demoniac quality of certain Don Giovannis of the past, fulfills one's best expectations in the matter of voice and aristocratic dash.

ALL-NATIONS CAST

In the Magic Flute, Alexander Kipnis, originally from Russia, was a masterly Sarostro; Thorkild Noval from Denmark, a personable Tamino; Noel Eadie, English, a brilliant Queen of the Night; and Aulikki Rautawaara, Finnish, a lovely Pamina. Roy Henderson and Lili Heinemann, English and German respectively, were a most amusing couple as Papageno and Papagena. A polyglot cast if ever there was one, yet more than adequate in their German diction. It is surely significant that now-a-days most of the civilized nations must contribute their best to make a Mozart opera even possible.

However, in both these operas, as in earlier companions, the production, the ensemble and the general finish of the performances made the show. It was chamber music in terms of the stage; every word could be understood by those who know the language, and to a cultured audience such as assembled at Glyndebourne, there can be no better form of entertainment. A good deal of praise moreover is due to Hamish Wilson for his artistic and in the best sense of the world expressive scenery.

BALLETOMANIA

The London season has been further enlivened by the visit of two ballet companies, one at the Alhambra, under the direction of René Blum, the other at Covent Garden under Col. de Basil. Both call themselves "Russian Ballets of Monte Carlo," and you can take your choice as to which is authentic—if there is virtue in a name. Col. de Basil's troupe is well known in America, and it would be mere repetition to dwell on its repertoire. M. Blum's company, which boasts of Fokine himself as ballet master, lives off the same repertoire, but added a novelty in the shape of Poulenc's Aubade, choreography by Balanchine.

ORATORIO WITH SAXOPHONES

There have been desultory concerts and recitals throughout the summer season, and even one or two novelties. One, Wagadu Destroyed, is an oratorio by Vladimir Vogel, the young Russian composer. It was produced with considerable success at Broadcasting House and aired throughout the land. The conductor was Albert Coates and the soloists Laelia Finneberg, Muriel Brunskill and William Parsons. What was calculated to be the sensation of the score is a quintet of saxophones, which with certain percussion effects, supplies the major part of the accompaniment. A certain rather sterile scholasticism rather than the kind of peppiness that one expects from saxophones is the outstanding quality of the work, which however should not be judged on one hearing alone.

Another novelty was a piano sonata by Ernest Bloch, performed by Charles Lynch in a program of contemporary music at Grotarian Hall; a sonatina by Josef Koffler, some songs by Czeslaw Marek sung by Laelia Finneberg, and a violin sonata by Karol Rathaus excellently played by Henri Temianka were the outstanding features of a concert of new Polish music given at the Contemporary Music Centre.

VICTOR CHARLES.

LUCILE COLLETTE, violinist, appeared as guest soloist recently with the Festival Orchestra at the Brooklyn Museum. Miss Collette played the Mendelssohn concerto with orchestral accompaniment.

La Forge-Berúmen Broadcasts Over WOR

A new series of broadcasts by the La Forge-Berúmen Studios will be heard each Tuesday afternoon over WOR. The programs feature The La Forge Ensemble of mixed voices and soloists from the studios. The broadcasts will be heard throughout the summer months, beginning July 14.

Providence Festival Chorus Heard

Rosa Tentoni Soloist in Outdoor Concert

PROVIDENCE, R. I.—The annual spring festival of the Providence Festival Chorus attracted to the Rhode Island Auditorium the largest and most enthusiastic audience ever to attend these festivals. For the second successive time rain prevented the holding of the affair in the Benedict Memorial to Music at Roger Williams Park. Yet in spite of this handicap it was considered the best Spring festival ever held. The Verdandi Society (Oscar Ekeberg, leader); the Goldman Band under the direction of Edwin Franko Goldman; and the Festival Chorus of 300 voices conducted by John B. Archer met the expectations of the audience at every point. Rosa Tentoni, the soprano guest artist, won especial favor. Her voice has a rich, delightful quality and is of ample volume and vitality. Her singing of Ritorna Vincitor (Verdi) and of the other songs of her program showed artistic phrasing, clear diction and delightful interpretation. In Infammatus (Rossini) her high notes were notably beautiful. Needless to say the audience went wild about her and forced her to sing several encores. The band played sympathetic accompaniments to her songs.

Whether playing Dvorak's New World Symphony or On The Mall the band was a delight. Few bands can play symphonies as well as this one. The cornet soloist, Leonard B. Smith, shared the honors of the day. He proved to be a fine performer and astonished all with his rapid passages, sliding scales and velvety tone.

The chorus sang with vitality, good volume and tone, choruses from Wagner and one of John Archer's own, The Trail, with verses by Grace Sherwood. This was dedicated to the patron of these festivals, Stephen O. Metcalf. The male chorus gave a fine presentation of The Worship of God in Nature (Beethoven).

The Rhode Island Civic Symphony Orchestra presented the last of a series of concerts in Elks Auditorium. Given in various parts of the state under the auspices of the State Department of Education under a grant made by the General Assembly these concerts have been much enjoyed. Conducted by Wassily Leps the program contained numbers by Wagner, Schubert, Tschaikowsky and Strauss. Emma Beldan of Newport appeared as soloist and proved popular.

PINAFORE SUNG

St. Dunstan's School Choristers presented Gilbert and Sullivan's H. M. S. Pinafore with a delightful spirit in St. Martin's Church Parish House under the direction of Lawrence Apgar and accompanied by the Providence Symphony String Quartet. The work of these young boys was enthusiastic and spontaneous, reflecting good training, which, together with excellent costuming and a pleasant stage picture, made the performance enjoyable.

Vast crowds thronged to the Benedict Memorial to Music in Roger Williams Park to hear the concert by the High School Bands. The prelude to the Arlesienne Suite (Bizet), led by Roger W. P. Green; Voice of Spring (Strauss), conducted by May Hanley; the combined senior bands under Raymond Roberts were notably well played. During the program Governor Green spoke of the government grant in the interest of music that will soon be available.

The Catholic Choral Club, under the capable leadership of the Rev. Leo Rowlands, who appeared on the program also as composer, gave its first concert in Plantations Auditorium. Much of the music was sung *a capella*, the chorus proving themselves responsive to the slightest wish of their director. Their singing was exemplary and gave pleasure to a large audience.

The Blackstone Valley Music Teachers' Society presented a spring concert as its greeting to the State of Rhode Island upon its 300th birthday in the Deborah Cook Sayles Public Library at Pawtucket. The program was entirely from the works of composers who have lived in Pawtucket or its immediate vicinity. Among the composers the names of Ervin W. Read, Hugh F. MacColl and Elmer S. Homer were outstanding. The concert was arranged by a library committee consisting of Bertha J. Burlingame, Clara Lamoureux and Jessie F. Chase.

The Rhode Island Federation of Music Clubs held a two days' convention at the Viking Hotel in Newport. At this time elections were held which resulted in making Ruth Tripp, of Central Falls, the state president.

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New Publications

REVIEWED BY LEONARD LIEBLING

FOR STRING ENSEMBLE

Lament, by Christoph Bach (1642-1703); harmonized from the figured bass and freely transcribed by Quinto Maganini, for solo violin and string orchestra in nine parts.

Characteristic music of the period, and yet boldly flexible in line and harmony, this early little pièce marked *adagio patetico,* has eloquence and even poignancy. The arrangement of Maganini, wrought with care and skill, admirably preserves the classical spirit of the original.

The name "Christoph" Bach, and the parenthesized dates, are somewhat misleading, for 1642-1703 marks the life span of Johann Christoph Bach. The genealogical list of the large Bach family of musicians, shows only one Christoph (1613-1661) and he was the grandfather of Johann Sebastian. The composer of the Lament must therefore be Johann Christoph, who was born in Arnstadt, 1642, and died in Eisenach, 1703. The Bach clan had three Johann Christophs, one Georg Christoph, and one Johann Christoph Friedrich. It is therefore advisable to use the full names on all Bach compositions, so as to avoid confusion. (Affiliated Music Corporation, New York.)

Reviewed by R. M. Knerr

Book

The Gist of Music; by George A. Wedge.

Highly original in method and comprehensive in its contents, this "ready key to musical understanding and enjoyment" by George A. Wedge, prominent teacher of theory and director of the Juilliard Summer School in New York, is an effort to give a first-hand knowledge of the art in a way that casual reading about tonal matters will not do. The author has stressed the fact that no previous knowledge of music is needed to understand and use the book. Part I takes up elementary musical concepts and notation, with illustrations based on the piano keyboard. The book is distinguished by its use of so-called "experiments" (making up Part II) which consist of practical exercises to be used following each subdivision of the subject. The great richness of material can hardly be indicated except to say that almost every technical device used in musical expression is discussed, from simple rhythm patterns to complicated structures. In Part III the various musical forms are illustrated with excerpts from masterpieces in the larger varieties of composition.

The volume is at the same time a treatise in theory, harmony, ear training, sight reading and (as a result) of genuine appreciation, attained in the actual use of the materials. At the same time, the stress is upon the transmission of information that will aid in listening and not essentially to develop proficiency in composition or performance of music. The lessons are designed for use in oral recitation, with about twenty-five such lessons considered sufficient to cover the material. One of the best texts that have been produced in recent years to aid the teacher of school music, and heartily recommended. (G. Schirmer, Inc., New York.)

For Piano Solo

Americana; five mood sketches for piano, by Morton Gould.

Native flavor is undoubtedly present in the better pages of this series, issued under separate covers. The works are light ones, lively and unpretentious, and of definite descriptive effect. The titles are: Corn-cob, a pithy rural tune of hoe-down nature; Indian Nocturne, pseudo-aboriginal material in the popular manner; Hillbilly, a lively dance of syncopated quality, which has the most vitality of all the pieces; Night Song, using blues themes in their more plaintive phase; and Music Hall, a jazzlike evocation of the tinselled stage carnivals. Mr. Gould's inspiration is not always high, but his work has energy, humor and rhythmic appeal. The pieces are of moderate technical exactions. (Carl Fischer, Inc., New York.)

Vocal Studies in Consonants

Vocal Art-Studies for the Mastery of Consonants; words and music by Harry R. Spier.

The first of two series of vocal numbers designed to develop the singer's skill in enunciation of consonants. Mr. Spier, perhaps emulating the author of Peter Piper Picked a Peck of Pickled Peppers, has cast his lyrics in such a way as to bring out this facility on the several consonants by the gentle art of alliteration. The titles of his first series are as follows: Balmy Breezes Blow the Billows; Clinging Clouds; Down the Dim and Dusky Dale; Fast Fades the Flick'ring Flame; Great Gusts of Grey; Languid Lies the Lone Atlantic; Shy and Smiling Shepherdess, and Though Thousands Strive to Thwart Thee. A foreword states that the author has sought to introduce a musical and poetic element so that "the singer may never lose sight of the end through over-attention to detail," and in this aim he has succeeded within the limits set by his exercises. He is an experienced accompanist and voice teacher, a fact that gives authority to his work. This is a useful collection for vocalists who seek to gain clarity of enunciation. There is a piano accompaniment for the numbers, which are in varied moods and tempi. (J. Fischer & Bro., New York.)

For Four Hands, One Piano

Conte Bleu et Or, five pieces by Marguerite Roesgen-Champion.

Simple and clearly designed little descriptive numbers with the following picturesque titles: Marche Royale, Le Prince Amoureux, La Belle Fileuse, Le Maitre a Danser, and Le Mariage. They have a Gallic tastefulness and wit, the one descriptive of the dancing master introducing gavotte and minuet themes, and Le Mariage being based on a chaconne form. (Henry Lemoine et Cie, Paris.)

For Two Pianos, Four Hands

Sonata, op. 49, No. 2, by Beethoven; second piano part added by William Lester.

The simple melodic style of this work (usually assigned to young players as their first essay in this master's sonatas) makes it especially adaptable to two-piano treatment. The arranger has not tampered with the original score, but has fitted to it a second piano part. This is an interesting expedient, useful for studio playing and concert, though purists may have their doubts as to the value of such a procedure. (J. Fischer & Bro., New York.)

Tyrolienne (Waltz) and **Autumn Legend,** by Harold Triggs.

Refreshingly rhythmic and clearly designed in a formal sense, Mr. Triggs' Tyrolienne is a frankly simple and spirited waltz on the pattern of peasant dances. It has some interesting staccato passages and at the close utilizes broader harmonic effects. The dedication is to Leonard Liebling.

His Autumn Legend was inspired by a line of Amy Lowell's—"I have seen many autumns with herons blowing like smoke across the sky." It is an *andante espressivo* in rather pensive style in which the harmonic modulation is ingenious and a definite effect of nature painting is achieved. Both compositions are only of moderate technical difficulty. (J. Fischer & Bro., New York.)

Songs

Three Shakespeare Songs; by Owen Wister.

An eminent novelist who is also a cultivated musician has set three of the most popular lyrics of the Bard. Though published separately, they would make an attractive cycle. Amiens Sings ("Blow, blow, thou winter wind") has a wistful, minor theme marked *tranquillo,* with a characteristic triplet figure giving a slight lilt. The close is *pp.* Winter's Song ("When icicles hang by the wall") is a vigorous evocation of the picturesque words, with some extended roulades on "While greasy Joan doth keel the pot"—a hearty and artistic song which would be admirable for baritones who have cultivated Bach and Handel singing. Both these numbers are for low voices, the first having a range A to E, and the second, B to E. Sigh No More, Ladies (for medium voice; range, an octave from E flat) is a truly delightful song, in good taste, requiring musicianship, flexibility of voice and ability to sustain tones. One can imagine an audience responding to its mischievous dolour with enthusiasm. The accompaniments are well designed and fairly simple. (G. Schirmer, Inc., New York.)

The Rainbow Path; words by Nelle R. Eberhart; music by Charles Wakefield Cadman. A love song with exotic use of American Indian themes and poetic coloring, engagingly melodious. Published in E flat (F to G) and D flat (E to F). (White-Smith Music Publishing Co., Boston and New York.)

I Have a Garden, words and music by Grace Leadenham Austin, is a highly tuneful number, with a simple text and charm of substance. For high voice (D to G) or low voice (B flat to E flat). (Grace Leadenham Austin, New York.)

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Hollywood Bowl Concert Series Has Gala Inaugural Attendance

Ansermet Conducts Opening Event—Rosa Ponselle Feted in Musicale —Russian Operas Sung

(*Special telegram to the Musical Courier*)

HOLLYWOOD, CAL.—18,000 people attended the opening of the Hollywood Bowl season, July 7, and were welcomed in an address by Conrad Nagel. Ernest Ansermet, presiding over the orchestra, showed scholarly conductorship. The Oberon overture was the best work of the evening, although shading and interpretative finesse distinguished Debussy's Clouds and Festivals, and balanced control and expressive depth governed Beethoven's seventh symphony. Moussorgsky's Kovanstchina prelude and Liszt's Les Preludes completed the program pleasantly.

R. D. S.

LOS ANGELES—The personal appearance of Rosa Ponselle was the chief attraction of a musicale presented by Boris Morros, musical director of Paramount Studios, in connection with a showing of motion picture The Land of Promise in the Biltmore Theatre, on June 2. The picture was in the nature of a travelogue of recent Jewish achievements in Palestine; it consequently attracted a largely Hebraic audience which gave the diva a vociferous ovation when she sang Eli, Eli.

Ponselle's first vocal offering was Rimsky-Korsakoff's The Rose Has Charmed the Nightingale, with its haunting oriental strain suiting the mood of the occasion. Among other effective offerings was the Habanera from Carmen which she acted as well as sang to an invisible Don Jose. The soprano accompanied herself in one encore, and for the rest Miguel Sandoval officiated competently at the piano.

The Paramount String Ensemble, consisting of Messrs. Morris Stoloff, Jack Pepper, Philip Kahgan and Alexander Borisoff, with Gregory Stone at the piano, gave two pleasingly facile compositions by the latter. Edward Arnold contributed a reading, and George Jessel acted, in every sense of the word, as master of ceremonies. The musical score by Boris Morros was the only thing that lifted the picture above the travelogue class, and the long mechanical sequences were particularly commendable. A portion of a performance of Haydn's Creation was included in the picture, and although the narrator declared it to be done in a specially written Hebrew text, the tenor was noticeably reading from a popular German edition.

YOSHIE FUJIWARA SINGS

A Japanese tenor, Yoshie Fujiwara, came to town without any spectacular publicity, and gave a concert on June 4 in the Japanese Union Church. His own countrymen and countrywomen filled the auditorium to overflowing, but the occasion was well worth the attendance of any musician or music lover interested in vocal art.

Fujiwara displayed a well handled and well trained voice, giving careful attention to shading and musicianly values. His Italian background was manifest in an opening group by Scarlatti, Schubert and Gastaldon, a later song by Sadero, and his final selection from Puccini's Manon Lescaut.

Most interesting of all, however, were his songs in Japanese, by Japanese composers. Of all these, Betsugo by Akihiro Norimatsu, sung from the manuscript, was outstanding. It held impressionism comparable to a Japanese print, its effects suggested rather than delineated, and with skillful superimposition of tonalities.

A bright Sessase of Yuji Ito was also interesting, as was a fisherman's song, Hoko wo Osamete by Shinpei Nakayama. A ballad by Yamada showed a more apparent occidental influence, though another as encore was more in Nipponese style. A folk song, Sea Gulls was enthusiastically received.

A formal group for piano was of Chopin and Liszt numbers, competently played by Chitose Nagao. Julia S. Kuwahara provided the singer with impeccable accompaniments.

ELLIS CLUB CONCERT

On June 19 the Ellis Club offered its third concert of the season, in the Philharmonic Auditorium. The members responded admirably to William Tyroler's punctilious direction, showing the best balance and ensemble of the year.

The program was built to an effective climax in the Act III finale from Victor Herbert's Natoma, with the assistance of a woman's ensemble from the Lyric Club. Jean Chown sang Natoma with highly commendable enunciation, and Dr. Ewald Werner was heard to advantage as Father Peralta. Mrs. M. Hennion Robinson provided an almost orchestral accompaniment at the piano.

The club began the program with a sturdy Viking Song by Coleridge-Taylor, and an amusing parody on the Rigoletto quartet brought down the house. Two numbers by Frederick Stevenson were written for and dedicated to the Ellis Club.

Jean Chown was well received in a solo group, and a promising young violin pupil, Roderick Krohn, showed good training although not ready for concert appearances.

RUSSIAN OPERAS PRESENTED

The Opera Russe at the Wilshire-Ebell Theatre on June 11, offered two short Russian operas on Pushkin librettos. Although both are favorites in their native land, they were given here for the first time.

Rimsky-Korsakoff's Mozart and Salieri required only tenor and bass, portraying the two characters respectively. The story in brief relates the legendary poisoning of Mozart by his jealous rival. The music held considerable charm, the pages in the manner of Mozart being skillfully executed and fairly comparable with the actual Mozart excerpt from the Requiem. A clever fugue provided the entr'acte. It would have been still more interesting could the work have been done with orchestral accompaniment, as a mere piano transcription could not do it justice, especially where so highly colorful an instrumentalist as Rimsky-Korsakoff was concerned.

Dargomyzky's Water Nymph is the story of a miller and his daughter. The latter, betrayed and abandoned by a Russian noble, throws herself into the river Dnieper, and the father is finally bereft of his senses. The music is in transition from the early Italian style to the Slavic emotionalism.

Sidor Belarsky was the outstanding vocalist of both operas, singing with admirable dynamic control and appealing timbre. He handled the role of the scheming Salieri with considerable finesse, and was decidedly effective as the miller, especially in the gruesome mad scene. Albert Rappaport played Mozart with considerable artistry, though he was less happily cast as the Prince. He made the most of a voice no longer in its prime. Elena Bourskaya was a rather stiff Natasha, and lacked the vocal equipment necessary for a major role.

Details of the operatic stories were ably recounted in English by Dr. Alexis Kall, who also officiated as musical director. Wright Whitlock's chorus efficiently handled the off-stage choral effects, and the piano accompaniments were capably provided by Cecilia Rappaport and Marian Pearlman.

TRIO BY MRS. E. S. COOLIDGE PERFORMED

Mrs. Elizabeth Sprague Coolidge, celebrated as patroness of music, appeared as a composer as well on the program given in her honor by the Compinsky Trio at the Pacific Institute of Music and Art, June 12. The white and gold music room was crowded to capacity by a musical and social throng.

Mrs. Coolidge's trio in F major received its first performance in Los Angeles. The work was cast in formal lines, its composition showing impeccable refinement in its musical turning and skillful use of the thematic material. It was romantic in aspect, and sincere in its utterance.

The *introduction* and *allegro* proved of elegaic character, with rolling melodic periods. An intermezzo following was of more cheerful nature, and the concluding *lento tristamente*, held an almost devotional mood, expressed with tasteful reserve.

The trio by Willy Stahl, of which the first presentation was reviewed a short time ago, proved even more enjoyable upon a second hearing, and well deserves additional performances.

The Compinskys played with their customary fine artistry and beautiful ensemble. A Beethoven trio in D (Op. 70, No. 1) opened the program, which closed with the short Cesar Franck trio in F sharp minor.

LIEBLING ARTIST STUDENTS IN CONCERT

A group of advanced and artist students of Dr. George Liebling appeared in recital at the Hollywood Conservatory of Music

and Arts on June 15. All showed pianistic and musicianly ability, and contributed a diverse program which included three Liebling numbers, a brilliant Torchlight Dance for four hands, with the composer assisting, a poetic Lady of the Lake and a difficult Octave Study. Participants were the Misses Toshiko Abe, Frederika Robbins, Glaire Thomas, Mary Hoover and Helen McHale. A competent young singer, Genevieve Loomis, contributed two song groups, surprising the writer with a well-sung performance of his own Voices.

DE KEREKJARTO AT WOMAN'S LYRIC CLUB

As soloist with the Woman's Lyric Club in the Philharmonic Auditorium on June 15, Duci de Kerekjarto, dynamic Hungarian violinist, won a prolonged ovation which required three encores and numerous bows. A violinist of exceptional virtuosity, de Kerekjarto displayed fine musicianship and expressive beauty of tone, delineated with Magyar changes of mood. His technical display was notable in the first movement of the Tartini D minor concerto and Hubay's Hungarian Fantasy, while his attenuated harmonics in Sarasate's Nightingale were ingeniously imitative of bird voices. The final encore was his own composition, a tender lullaby entitled A Child's Dream.

The Lyric Club showed pleasing balance and ensemble under the able direction of Ralph Peterson, and derived solid support from the exceptionally skillful accompaniments of Mrs. M. Hennion Robinson. Charles Wakefield Cadman's La Fiesta was applauded to repetition. The soloist in this was Dorothy Bushner Gaddini, who showed a sweet mezzo voice of appealing quality. Margaret Crist offered a tastefully chosen soprano solo group, of which the most interesting was Mrs. Robinson's Chudder Weaver. Two songs were enhanced by a flute obligato from Anabel Hulme.

A pleasing idea was the inclusion of a Chinese group by the club, including an adaptation from Tschaikowsky and songs by Charles Farwell Edson and Kathleen Lockhart Manning. But even sacred lyrics to the first movement of Beethoven's so-called Moonlight Sonata do not justify it in a vocal distortion. An effective climax was the finale from The Gondoliers.

DANCE RECITAL

A dance recital by Michio Ito was enthusiastically received by devotees of the choreographic art in the Wilshire-Ebell Theatre on June 17. In his assisting group were Miriam Dawn, Iris Kuhnle, Barbara Perry, Sheila Hunt, Jaavie Doorn and Byron Poindexter.

Guest artist on the program was Feodor Kolin, pianist-composer, in three numbers of his own. His work is in modern idiom, and invariably pianistic. On this occasion he offered two preludes and a spirited Cossack Dance.

BACH SOCIETY GIVES FIRST CONCERT

The Bach Society of the California Institute presented their first concert in The Athenaeum in Pasadena on June 21. Three chorales opened the program, followed by a D minor concerto for piano and string orchestra, with Lillian Steuber appearing brilliantly as soloist. The final portion of the program was devoted to the cantata, Christ lag in Todesbanden with Calista Rogers as guest soloist soprano. Jacques Lucien Monod conducted.

OLGA STEEB PIANO PUPILS HEARD

The Olga Steeb Piano School offered a piano recital of pupils of varying ages on June 23, for the benefit of the Philharmonic Orchestra fund. A good sized audience was present to hear many splendid talents displayed, and playing much above the average school concert. The program selections were all of concert caliber.

HANCOCK ENSEMBLE IN PROGRAM

The Hancock Ensemble presented a program of music on June 23 in the Wilshire Ebell Theatre, prefacing the showing of a motion picture, To the Tropic Seas Aboard the Valero III. The organization of seven musicians is an outgrowth of the Valero Ensemble on the Cruiser Valero III while on a scientific expedition in the South Seas.

Captain G. Allan Hancock appeared as cellist and proved that his interest as a consistent patron of music is backed by able interpretative abilities. W. E. Strobridge provided excellent piano and organ accompaniments, not only with the ensemble but as accompanist to Hollace Shaw, coloratura soprano, who sang two arias with good taste. She had also the assistance of Martin A. Ruderman, flutist. Howard Halbert gave a good account of himself in the Kreisler-Pugnani Praeludium and Allegro.

R. D. S.

ELOISE HORTON,

coloratura soprano of Los Angeles, has been soloist and staff artist on prominent radio stations. She has also fulfilled club engagements during this past season at the Pasadena Valley Hunt Club, Altadena Recreation Club, Hollywood Woman's Club, Hollywood Opera Reading Club in Lakme under the direction of Leon Rains. She recently sang concerts at the Bellingham, Wash., Normal School and at the Metropolitan Theatre, Seattle, Wash. (Photo by Musart.)

Rambling Around

Arch Bailey, baritone and teacher of Los Angeles, recently gave a recital before the Santa Monica Music Art Society at the Brentwood Country Club. Accompaniments were played by Alice Swain Bailey. Dorothy Hoyle, an artist pupil of Mr. Bailey gave a recital June 11 at Barker Brothers Auditorium sponsored by L. E. Behymer, the local impresario. The Madrigal Club, a women's choral group, recently gave a concert in Los Angeles under the direction of Mr. Bailey.

* * *

Harold Hurlbut, Hollywood singing teacher, arranged for three of his pupils to sing operatic arias at a musicale May 31 at the home of Edward Everett Horton, moving picture actor, at Encino, Cal., a suburb of Hollywood. The artist students were Martha Burnett, fifteen year old lyric soprano; Delos Porter, tenor; and Clarence Porter, baritone. Mr. Hurlbut recently directed the singing and furnished the singers for Mr. Horton's production of The Shoughraun at the Hollywood Playhouse.

* * *

The Pasadena Civic Opera Company is directed by a sustaining organization named the Artist Musician's Guild, and four operas are planned for next season. They are the Masked Ball, Pagliacci, and a ballet, Hansel and Gretel and a ballet, and Lucia Di Lammermoor to be given between September and January. Jean Ceraille is the producer and director; Umberto Martucci, musical director; Adrian Awan, scenic and electrical effects; Dr. F. von Rossdell Mayer, publicity manager; Zenia Yacovleff-Burova and Beatrice Collenette, ballet directors.

* * *

Etienne Amyot, pianist, played July 3 at the Redlands Bowl, Redlands, Cal.

* * *

Leopold Stokowski is announced to conduct the Los Angeles Philharmonic Orchestra in August at one concert in the Hollywood Bowl series for the benefit of the orchestra fund.

* * *

Edoardo Sacerdote, vocal teacher and operatic coach of Hollywood, recently addressed the Women's Musical Club, the Round Table of Public School Teachers, and the music study classes of the Junior College at Long Beach. During music week he and his wife, Olga Saga, were guests of honor of the Los Angeles Chamber of Commerce. His subject on this occasion was Opera's Place in Community Music. In Los Angeles, they were recently speakers and guests of honor at the Edith Terry Salon, at the Schubert Wa-Wan Club, and the Allied Arts Festival (Grace Mabee, president). Esther Walger, artist student of the Sacerdote studios has been announced the winner of the soprano section of the opera contest of the Allied Arts Festival. Miss Walker appeared as soloist with the symphony orchestra of the Federal Project Orchestra on May 22, Mr. Koehler, conducting.

* * *

Helen Bates Omeron studios announces that Clemence Gifford, mezzo-soprano, appeared in the opera, Orpheus and Eurydice, on June 26 at the Redlands Bowl, Redlands, Cal. Cordelia Hutchinson gave a costume recital in Sacramento, Cal., during the month of May for the Federated Women's Clubs.

* * *

Irvin Talbot, musical director of the Paramount Studios, is scheduled to conduct the Los Angeles Philharmonic Orchestra several times at the Hollywood Bowl concerts this summer, making his first appearance on July 16. Mr. Talbot was formerly a member of the St. Louis Symphony Orchestra and studied conducting with Max Zach, formerly conductor of this organization. Afterwards he directed the orchestra at the N. Y. Rivoli Theatre and at the opening of the Radio City Music Hall was one of the first conductors appointed by NBC to give symphonic programs.

* * *

The Beethoven String Trio of Los Angeles was founded in 1935 by Philip Kahgan, violist. Mr. Kahgan is assistant viola principal of the Los Angeles Philharmonic Orchestra with which organization he has appeared as soloist under Walter Rothwell and Artur Rodzinski. Other members of this trio are Jacques Pepper of the first violin section of the Philharmonic and Alexander Reisman, cellist, who formerly played with the Rochester Philharmonic Orchestra under Eugene Goossens.

* * *

Dr. Carl Omeron, tenor of Los Angeles, appeared on June 21 at the Hollywood Bowl on a program sponsored by the California State Nurses Association. He has been re-engaged for programs in Oklahoma and Kansas next October following recital at Lindsborg Kansas Festival this past spring.

* * *

John Smallman, teacher of voice and conductor of the Oratorio Society and other choral organizations in Los Angeles, sailed from Boston June 28 on the SS. Lafayette for England and music centers on the Continent. Mr. Smallman resumes private teaching in Los Angeles early in September and also the direction of his many choral activities.

* * *

Ann Ronnell is writing music and lyrics for Paramount's forthcoming production, Champagne Waltz, which includes Gladys Swarthout, Frank Forest and Jack Oakie in the cast.

* * *

The Music Teachers Association of California met from July 6 to 9 at the Ambassador Hotel in Los Angeles with an attendance of 600. Rupert Hughes was the toastmaster at the opening banquet, and Homer Grunn, composer of Indian songs, ballets and piano compositions, presented resident composers at a California Music Hour.

* * *

The Pro Arte String Quartet, assisted by Marcel Maas, pianist, began a series of twelve concerts on June 21 at Mills College, Cal. The personnel of the quartet consists of Alphonse Onnou, first violin; Laurent Halleux, second violin; Germain Prevost, viola; Robert Maas, cello.

* * *

George Gershwin and his brother, Ira, have signed contracts with RKO-Radio studios to write the words and music for the new Fred Astaire-Ginger Rogers vehicle entitled, Watch Your Step.

* * *

Mebane Beasley, baritone, teacher of singing and speaking voice in Hollywood, transplanted his studio from New York (where he lived for twelve years) to California ten years ago. Since locating in California many professional singers now before the public have received their training in his studio including ten Atwater Kent winners. One of these winners, Felix Knight, tenor, sang the role of Alfredo in Traviata at the Hollywood Bowl last summer, and recently appeared in the tenor role in Damnation of Faust with the San Francisco Orchestra (Pierre Monteux, conductor). Other professionals coaching with Mr. Beasley are Wynne Davis, soprano, who sang in the recent Fidelio performances at the Pasadena Festival; Eloise Horton who appeared in the title role of Lakme in the Hollywood El Capitan Theatre; Theodore Rogers, bass; Robert Grandin, tenor; Virginia Bruce of movie fame; Sammy White and Queenie Smith, also movie artists; and Lucy Van De Mark, concert and church soprano. Accompanists and coaches working with Mr. Beasley in his studio are Clement Barker and Paul Sauer.

* * *

Andre Kostelanetz arrives in Hollywood this summer to do the musical score for the Lily Pons picture titled Street Girl. He conducts the symphonic numbers and the accompaniments for Miss Pons on August 7 at the Hollywood Bowl concerts.

* * *

Mary Carr Moore, American composer and professor of theory and composition at Chapman College and the Olga Steeb Piano School of Los Angeles, was awarded the honorary degree of Doctor of Music by Chapman College this June. Mme. Moore is the composer of ten operas, 260 songs, two piano works, twelve choral works and 150 other compositions for violin, piano and cello. She conducted forty-five performances of her own operas in recent years in Seattle, San Francisco and Los Angeles. This year for the third time in succession she won the first prize for a chamber music composition (suite for piano and strings) which was awarded her by the National League of Pen-Women. In 1930 she was given a David Bispham Memorial medal for her American grand opera, Narcissa.

(*Continued on page* 23)

IRVIN TALBOT

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NEW YORK JULY, 1936 No. 2903

Edward Johnson is in Europe searching for vocal talent. What becomes of Walt Whitman's famous "I hear America singing"?

—o—

It is a prayerful contest this summer between farmers and impresarios of outdoor opera—the former beseeching for rain, the latter imploring for its absence.

—o—

One of the silliest current Broadway expressions, now in wide professional use, refers to a musical comedy or revue as a "musical." Why so? Is a spoken play called a "theatrical," or an "unmusical"?

—o—

Terrible events impend in the musical life of this land. The Standard Oil Company of New Jersey has taken forty million harmonicas from Germany (so says a news exchange) in part payment for gasoline.

—o—

Outdoor Melody-Making

Again *al fresco* music is sweeping the country in the warm months. The outdoor symphonic series have grown and prospered in the last few years, and it is encouraging to note that new ones have sprung up.

In addition to the Lewisohn Stadium Concerts of the New York Philharmonic Orchestra and the Hollywood Bowl series by the Los Angeles Philharmonic forces, this season sees the Cleveland Orchestra carrying on nightly programs at the Great Lakes Exposition, the Philadelphia Orchestra as usual active at Robin Hood Dell, and the Chicago Symphony Orchestra in a new series at Ravinia. The Portland (Ore.) Symphony Orchestra has inaugurated an open-air concert schedule for the first time. As usual, the players of the Boston Symphony Orchestra have their "Pop" Concerts and outdoor Esplanade events. At Hillsborough, Cal., the Woodland Theatre is again the scene of several concerts by the San Francisco Orchestra under guest leaders. In Newark, N. J., a new series of Stadium Concerts has been launched. The Centennial Exposition at Dallas, Tex., is also a music centre.

Open-air opera is making gains. Fortune Gallo has begun a series in a unique setting over the water at Jones Beach on Long Island. The Cincinnati Opera Company has opened an ambitious schedule of performances in English, including several American works. The Municipal Opera of St. Louis continues its popular series. The several symphonic series also include operatic and ballet performances on their programs. This is notably the case in New York, Los Angeles and Philadelphia.

Altogether it seems as if the popularity of summer musical offerings were here to stay. With the new diversity that has been introduced into these programs, the public ought to find increased attractions for their patronage.

It is necessary to stress the fact that such series cannot exist on benevolent approval and kind words alone. What they need is loyal support both by patrons who are able to endow them and by the regular run of ticket buyers. There is hardly a field in which inspiration and elevation of public morale can be bought at a smaller price. Such series add to the gaiety and color of summer life in the various cities, are wholesome social centres and, not least, benefit the business men in attracting visitors from other communities. Guarantors of summer symphonic concerts and opera may be congratulated for helping to provide worthwhile pursuits at a time of year when the cultural index might otherwise recede to a disheartening degree.

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Super-Orchestras via the Radio

Considerable novelty is found in the plan to make up an orchestra of professional and amateur players in many cities who will perform under an unseen conductor by means of radio. According to a bulletin from the National Broadcasting Company, the world's largest instrumental aggregation will come into being in the coming autumn, as a result of successful experiments in the medium.

Credit is given to Ernest La Prade, of the NBC Program Department, for sensing the possibility of coordinating home music-making into a huge orchestra "in which individual musicians from coast to coast could enjoy the thrill of playing with a larger instrumental ensemble than anyone had ever imagined."

Various mechanical and human problems had to be overcome, but the plan was successfully demonstrated as early as October 10, 1935, when Mr. La Prade led an orchestral program in one of NBC's studios with instrumentalists gathered around several loudspeakers in other places. The idea was again demonstrated before the biennial meeting of the Music Educators National Conference in New York last April.

The details of the weekly concerts by the ensemble will soon be announced, it is said. The organization is to have the cooperation of publishers in securing music at nominal cost. The purpose of the NBC All-American Orchestra will be "to encourage music-making in the home, individually and in groups, and to foster the formation of instrumental ensembles which in turn may grow into community orchestras."

There are many interesting features in this plan, including the obvious training in group playing that will be available to isolated performers throughout the country. It would probably be unfair to expect a perfect ensemble at the outset. One may be permitted to express some doubt as to whether such a procedure will be as effective as that of a reasonable number of players gathered in the same place under a single leader. But there is the germ of an interesting idea latent in it. The possibilities have already been shown in the broadcasts which link contributions from distant cities in one program.

There are marvellous promises latent in "two-way" broadcasting when that shall be established throughout the country. In that day the broadcast audience and the performer will have all the advantages of being in the same room, and the former be able to hear applause from his widely-scattered listeners. To many artists, the radio may then become a perfect concert medium.

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Music in the Balkans

The post-war reawakening of the Balkan peoples, since being given independent political status, has been marked in the fields of the arts. To be sure, they have a historical development extending through several centuries in the case of music. But the concert and operatic life has been animated by many modern manifestations in the last decades. And, naturally, nationalistic coloring is found in their tonal endeavors as well as in other phases of life.

Jugoslavia is fairly unknown to many Americans, but it is temptingly described in articles contained in the first issue of The Anglo-Jugoslav Review (Belgrade), the first English periodical in that country. One gleans many vivid impressions from its text and photographs about the scenic beauties and cosmopolitan attractions of this country, which blends elements of Western Europe and the Orient. In particular, there are indications of a thriving musical life, with a handsome opera house at Zagreb that would put some American ones to shame.

Writing on Modern Music among the Jugoslavs, Professor Miloje Milojevic, of the University of Belgrade, states that the country's tonal output has two phases, the nationalistic and international. He points to the influence of climatic conditions in determining the nature of national art. In general, "there exists a racial Jugoslav musical type . . . which might be described on the broadest lines as . . . an optimistic enthusiasm expressed in love of the dance and an acute sensitivity." The complexity of national stocks that comprise the nation—Slovenes, Serbs and Croats—is reflected in the variety and complexity of the folklore, songs and dances which vary widely in the different regions. The first Jugoslav composers were folklorists, many of them were noted as collectors of their country's folk music.

Among the large number of pioneers, Vatroslav Lisinski (1819-1854) was the founder of opera among the Jugoslavs and the most important musician among what is known as the "Illyrian movement." Similarly, Davorin Jenko (1835-1914) is credited with being an early composer of the Serbs who "accomplished much in the field of theatre music and choral works." The nationalist movement actually began with Stefan St. Mokranjac (1855-1914), who composed choral works on national themes. Important among the contemporary nationalists are Anton Dobronic and Josip Slavenski, the latter particularly known for his powerful realistic choral music. Kresimir Baranovic, director of the Zagreb Opera, has a number of successful operas to his credit, as does Jacov Gotovac. Peter Konjovic, whose opera Koshtana was recently sung in Prague, is a prolific composer on folk themes. And there are many others.

Against this national school there are many creators influenced by Western music idioms, whose contribution is also of value. In summing up, the Belgrade writer concludes that it is possible that in time the various expressions and musical idioms will be fused to constitute "a single psychological race expression."

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A Lesson from Dublin

Much has been written about the state of opera, whether audiences of the present day respond to it as did their grandfathers, and what is the path it is to pursue in the future. In view of the conflicting recipes given for its preservation and promotion, it is interesting to observe the results of an actual experiment reported in the Christian Science Monitor (Boston):

"So successful has been the Dublin Operatic Society, founded about seven years ago as an amateur organization, that its sponsors have announced that, beginning next fall, Dublin will have its first annual season of opera.

"When the Dublin Operatic Society was founded, there were those who predicted failure and financial loss on the ground that amateurs could not give satisfactory performances of opera. Aware of the risks, the society started by giving operas which it knew would prove popular successes. It proved, as time went on, that the theory that amateurs could not be convincing in opera was untenable.

"This spring the society carried out the experiment of engaging guest artists for the chief roles in Faust, Madam Butterfly, La Traviata and The Lily of Killarney.

"The experiment was successful beyond anticipation. Night after night, the Gaiety Theatre was filled to capacity, and scores were turned away."

The Irish city, it must be remembered, has a considerable musical tradition. Among significant factors in the past have been its two cathedrals, Trinity College, the Royal Irish Academy of Music, annual festivals and the Orchestral Society. Among the noted musicians born here were John Field, M. W. Balfe, Sir Charles Villiers Stanford and Victor Herbert. One knows the Celtic propensity for song, and it is no cause for wonder that one of its sons, Michael Kelly, was known in Italy and at the Vienna Court Opera in the late eighteenth century, and took a leading role in the premiere of Mozart's Marriage of Figaro. In the present day, the sovereign John McCormack, who early in life sang in the Dublin Cathedral Choir, has similarly brought multitudes to his feet. Among conductors, Sir Hamilton Harty is internationally prominent.

With opera, too, the city has a long association. It was significant that its patronage of the native singer, which has always been ardent, should take the form of a professional operatic society with resident vocalists and guests. One can congratulate the managers of the enterprise on their shrewdness in including operas by native composers.

VARIATIONS

By Leonard Liebling

With various symphony orchestras playing in bowls, stadiums, parks and barns, opera companies and dance groups projecting their art in the open, brass bands catering *al fresco* to the populace, and the radios grinding out their unending supply of tonal entertainment, the air is literally fully of music this summer. So full, in fact, that many music devotees and musicians have sought escape by going to Europe—and spending their time over there in visits to the music festivals.

⁂ ⁂ ⁂

Such absentees missed at least two remarkable experiences in our land, the brace of floating opera performances which Fortune Gallo's San Carlo troupe gave at Jones Beach, near New York, on June 27 and 28.

A full description of the first event is on another page of the Musical Courier, but no words are able to give an adequate idea of the striking beauty and novelty unfolded to the surprised 20,000 listeners who attended the Carmen and Aida hearings. Bayreuth, Salzburg and Munich, with their stuffy theatres, offer nothing to compare with what Gallo advertised as "opera over the water and under the stars."

It is to be hoped that he will repeat the undertaking after such a successful start. And maybe, when the profits accrue, he might be induced to step out ambitiously with some works requiring real ships, like L'Africaine, Gioconda, The Flying Dutchman, and Tristan and Isolde.

⁂ ⁂ ⁂

Comes to my attention a new volume called Lives of the Great Composers (E. P. Dutton & Co.) edited by A. L. Bacharach, with an introduction by H. L. Colles, and consisting of twenty-eight essays by Sir R. R. Terry, Edwin Evans, Francis Toye and others.

A glance at the index of names shows that of Elgar, but of no American creator. Just what the Englishman is doing in the company of Bach, Beethoven, Brahms, Haydn, Handel, Schumann, *et al.*, does not seem clear, especially as the book omits Strauss, to say nothing of Ravel, Glazounoff, Franck, Stravinsky, Saint-Saëns, Mahler, Bruckner, De Falla, Smetana, Sibelius, and Respighi. In the operatic list one finds Debussy, Gluck, Moussorgsky, Rossini, Bizet, Mozart, Verdi, Weber and Wagner, but not Donizetti, Gounod, Bellini, Massenet or Puccini.

Other omissions there may be also, but the foregoing are sufficient to make one puzzle over the publisher's blurb that "nothing so comprehensive has yet been attempted in musical biography" (that should make Grove turn over in his coffin) and "the thirty foremost composers of the world are represented here."

All the essays in the Bacharach assembly make good reading and some of them give unfamiliar sidelights on the well-known composers and their personalities and works.

Apropos, I learned recently that Rupert Hughes' Musical Guide (over twenty-five years old) is to be modernized and re-issued. That will be a boon for us professional date and data hunters, for, aside from the Brobdignagian tomes of Grove, we have been dependent upon Baker's Biographical Dictionary of Musicians, which has had no revision since 1919.

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The Library of Congress (Division of Music) has been enriched with a Rafael Joseffy Collection, including a plaster cast of that lamented pianist's right hand, and twenty-one Liszt manuscripts hitherto inaccessible and not mentioned by his biographers. Among them are the piano transcription of the Ballade from The Flying Dutchman (Wagner), two-piano arrangements of Beethoven's fourth and fifth concertos; Schubert's Die Allmacht, set for tenor solo, men's voices, and orchestra; and the first six Hungarian Rhapsodies in orchestral versions.

There are also many autographed letters which Joseffy had collected, from the precious pens of Auber, Berlioz, Cherubini, Hummel, Meyerbeer, Raff, Rossini, Schumann, Spohr, Verdi, Vieuxtemps, etc.

One letter (in copy) was written to Liszt by Joseffy in 1885, and offers a delectable picture of American musical life at that time. The missive, addressed "Supremely revered Master! Distinguished patron and benefactor," reads, in part:

I take no small satisfaction in telling you that the American public exhibits far greater receptivity for serious music than reports to Europe of artistic conditions here would lead one to expect; it is indeed astonishing that Americans, animated as they are for the most part by the commercial spirit, should succeed nevertheless in preserving a wholesome, discriminating attitude toward music and that they should have made such progress already toward the appreciation of the truly noble and beautiful. I find the most telling support for this claim in the fact that my efforts to introduce works of yours that are seldom played have met always with the most enthusiastic encouragement. Only because it seems to me that news of it may interest and perhaps even surprise you, I mention, as an example of this, that your Concerto in A major—a work that you yourself do not regard as precisely "popular" in its appeal, a work that requires deep understanding and a cultivated taste—that this concerto has figured on my programs, played before audiences that ran into the thousands, no less than six times in the course of three seasons, a circumstance not to be underestimated in view of the limited number of "classical" programs that are offered. I find further support for this same claim of mine in the fact that the demand for original compositions of yours becomes greater and more lively each season and that musicians all over the country realize already that these compositions represent (and indeed are) the new era. The past winter season proved in the most striking way imaginable that the public here is following energetically in the path of progress when that public broke definitely with the old Italian operatic tradition and turned with enthusiasm toward a new sun, the epoch-making opera of Germany. In this way a situation previously unheard of in this country has come about: a company consisting of respected and socially distinguished Americans has subventioned German opera in a princely way and in its own opera house, providing also the means for its further support on the most extravagant scale. [Joseffy refers here to Leopold Damrosch's first season at the Metropolitan.]

In the concert-hall also the "New German," that is to say, the Lisztian muse has taken the lead. The programs of my recitals for next winter, chosen in accordance with the wishes of my subscribers, include such works of yours as the B minor Sonata, the "Dante" sonata, and the Concert solo [the "Concerto pathétique"]. As regards this last composition, one that I have studied with special affection and application, I was overjoyed to hear recently that you yourself have transcribed it for piano and orchestra, something I had not known before, the transcription being unpublished. Naturally enough, this report at once aroused in me a desire to become acquainted with the work in its new form, a form in which it cannot fail to be overpoweringly effective, and to play it with orchestral accompaniment. To satisfy this desire of mine, I can only appeal to you, you who have given me so many proofs of your unlimited generosity and kindliness, and I beg you therefore to let me have a copy of the orchestration, with your permission to include this brilliant novelty in the program of one of my next concerts.

⁂ ⁂ ⁂

Liszt's reply, to "R. Joseffy, celebrated pianist, Steinway Hall, East Fourteenth Street, New York, America," was as follows:

Rome, November 5, 1885.

FAMOUS FELLOW-ARTIST: During the same week in the course of which your friendly letter reached me in Weimar, I received the manuscript of a capital orchestral arrangement of the "Concerto pathétique." It led me to add a few new touches to the work, chiefly to provide more opportunity for the soloist.

Should you plan, dear brilliant virtuoso, to put this concerto on your programs, send a few lines to Eduard Reuss, Court Pianist, Carlsruhe, Germany. He will gladly send you a copy of the score with my additions to the piano part, and I have already informed him of your interest. Later on, the work will be published by Breitkopf & Härtel.

Reports of your many successes have often given pleasure to one always cordially disposed toward you,

F. LISZT.

Kindly present my grateful acknowledgements to Steinway.

⁂ ⁂ ⁂

Also in the Library of Congress are recently acquired pieces of music which as late as 1798 had reposed in the salon of George Washington at Mt. Vernon. The batch includes excerpts from Haydn symphonies, Gluck overtures, and six piano sonatas by Johann Christian Bach. The great George did not play the piano, but loved music, and listened devotedly to the performances of his adopted daughter, Eleanor Parke Custis.

One wonders what the Franklin D. Roosevelts have in their music collection at the White House, aside from the President's favorite tune, Home on the Range.

His namesake, the versatile Theodore, was an ardent lover of Wagner and could quote at length and verbatim from the texts of the Nibelungen dramas.

⁂ ⁂ ⁂

A delayed paragraph, too good to be deleted, is the following, held over from the crowded Variations of June:

Marie Dickoré sends in an impressive item from Cincinnati. She says that the city "is getting excited over its approaching summer opera season and the new associate membership is percolating into all sorts of unexpected places. Witness this: A barber has the following card hanging up in his shop: 'Haircutting 50 cents. Singing 20 cents.'

One of the symphony orchestra men dropped in for a haircut. Spying this card he immediately ordered: "Short at the back and nice in front so I'll be in trim for the opening of the opera season—and you can give me 'Celeste Aida.' Or are you a baritone?"

⁂ ⁂ ⁂

César Saerchinger, on a recent month's visit to New York from London, related that many years ago he and Edward Johnson studied harmony with the same teacher, the while the tenor also prosecuted his vocal learning. Saerchinger helped him in German diction, with the result that Johnson's first public singing of the Siegmund lines (to Sieglinde) "Einen Unseligen lobtest du," seemed to come forth as "Einen Unseligen lobster stew."

⁂ ⁂ ⁂

Hazel Heffner, songstress of Allentown, Pa., is on hand with a contribution to American Musicana. She reports that one of her friends "asked a young lady, 'Are you going to the Heffner recital tomorrow?,' and received the stunning answer, 'I don't believe so, because I dislike lectures. They bore me.'"

⁂ ⁂ ⁂

"A late achievement of science," writes M. B. H., "is the trick of turning yellow diamonds into blue. Well, that's nothing. I have seen many a green concert performer turn red."

⁂ ⁂ ⁂

In opera, the path of glory leads but to the teaching career.

⁂ ⁂ ⁂

Isidor Achron, returning to New York after a keyboard tour of Europe, crossed on the SS Champlain recently from France and skillful ping-pong executant that he is, won the championship tournament aboard. Next evening he assisted musically at the ship's concert, and when his solos were finished, an astonished auditor rushed at him and exclaimed: "So you play the piano, too!"

⁂ ⁂ ⁂

"I claim," postcards J. F. P., "that there are not so much misery and despair in love, as the radio moaners and torch-whiners pretend daily and nightly. How about it?"

⁂ ⁂ ⁂

The radio columnist of the New York Evening Journal remarks: "A piano player is judged by the people he accompanies."

⁂ ⁂ ⁂

In the Reader's Digest (July) article on autographs, we get some disconcerting facts about the handwriting values of famous persons.

For instance, the signature of Joe Louis markets for two dollars; John L. Sullivan's and Caruso's fetch fifty cents; Shirley Temple's, twenty cents; and Irving Berlin—fifteen cents. Certainly a great composer's climb to enduring fame is truly tragic.

AN UNFAMILIAR BRAHMS

In the attached picture of a façade of Queen's Hall, London, the unusual feature that will strike musical persons is the bust of Brahms, revealing that composer as a clean shaven individual. The likeness we all know best, shows the master adorned with his familiar spreading bouquet of whiskers. It would be interesting to know why the sculptor preferred the unbearded Brahms, resulting in a head that looks a composite of Beethoven, Rubinstein, Liszt and Spohr.

I SEE THAT

Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., returned to America by the SS. Normandie on June 29.

* * *

After an active season of teaching in New York, Maria Carreras has gone to Manchester, Vt., where she will spend July and August, preparing for concerts there and a Town Hall recital in New York on November 17.

* * *

Ida Elkan, who conducts alertness courses for school teachers in New York (as recognized by the Board of Superintendents) is holding a summer course in piano playing for adults at New York College of Music.

* * *

On June 28, Morton Bowe, tenor, began an engagement for weekly appearances during the summer on Jack Benny's Jello Hour, which is heard over WJZ on Sunday evenings. Mr. Bowe is an artist from the Dornay-Culp Studios.

* * *

Hanna Brocks will hold a summer class at Burlington, Vt.

* * *

A performance of Aida will be given on August 1 in the George Washington Stadium, New York, by the New York Grand Opera Company under the direction of Enzo Dell'Orefice. The proceeds go to help the physically handicapped children of New York, particularly the infantile paralysis cases.

* * *

Frederic Baer concluded his season on June 23 when he sang the baritone solo part in Ernest Bloch's Sacred Service with a Pittsburgh, Pa., choral society under the direction of Harvey Gaul.

* * *

Lucie Bigelow Rosen, therminist, completed a European tour of two months with a concert in London before sailing for America early in July. In addition to the British capital, Mrs. Rosen gave recitals in Naples, Rome, Venice, Zurich, Munich, Budapest, Brussels, Amsterdam and Paris.

* * *

Stefan Auber, young Austrian cellist, was heard recently for the first time in London. After appearances in Brussels, Paris, Berne and Vienna he will return to London next season.

* * *

Millo Picco, baritone of the Metropolitan Opera, has been holding vocal summer courses at his studio in the Hotel Dauphin, New York. Among those enrolled with him are radio singers and several young artists.

* * *

Charles L. Wagner sailed for Europe on July 3. He will return to this country on August 11.

* * *

L. Leslie Loth's symphonic poem Granada was played on July 5 by the Brooklyn Symphony Orchestra (Franco Autori conducting) at Forest Park, N. Y.

A recent program of the Composers Forum-Laboratory at the Federal Music Building, New York, was devoted to music by Erno Balogh, Hungarian pianist and composer now living in New York. The list included a trio for strings, Rhapsodic Interlude for violin, piano solos and songs.

* * *

Ruth Shaffner, soprano, has returned to America from a short visit to England, and is now fulfilling concert engagements and teaching at her summer home in the Berkshire foothills.

* * *

Max Jacobs, violinist, and conductor of the Trenton Symphony Orchestra, is at his country home at Hampton, N. J., conducting a master violin class and a class in conducting, and working out his programs for next season's concerts of the Trenton Symphony Orchestra.

* * *

Melanie Guttman-Rice, teacher of voice, is teaching at her New York studio all summer on Mondays and Thursdays. Beginning in October, Mme. Guttman-Rice plans to give a course in class in the analysis and tradition of the repertoire of the standard German Lieder.

* * *

Ralph Leopold, pianist, left New York in June for several weeks' vacation at Cape Cod, Mass. He is now in Cleveland, Ohio, where he will remain until fall.

* * *

Charles Haubiel gave a musicale at the home of Mr. and Mrs. V. H. Gerhards of New Rochelle on May 21. During the month of June the composer-pianist will be at Peterboro, N. H.

* * *

Amelia Braddock, mezzo-soprano, sang Mendelssohn's O Rest in the Lord June 14 at Unity in New York.

* * *

A lecture-concert was given by Dr. Ludwig Lewisohn and Thelma Spear Lewisohn, soprano, on June 7 at the Jewish Institute of Religion, New York. Rachelle Shubow was at the piano for Mrs. Lewisohn. The event was under the auspices of the women's division of the United Palestine Appeal.

* * *

Edouard Grobé, tenor, sang The Little White Cottage and At Eventime, by Grace Leadenham Austin, at his recital at the Essex and Sussex Hotel, Spring Lake, N. J., July 5.

* * *

Elsa Fiedler, pianist, concluded an active season in a concert with Sarah Osnath-Halevy, Yemenite singer, in Springfield, Mass., on July 5. Miss Fiedler is spending her vacation on Cape Cod, in Maine and Canada.

* * *

Catherine Dench Hawks sailed for Europe July 3 on the SS. Conte di Savoia.

* * *

Enzo Pascarella, violinist, and Caesar Pascarella, cellist, have been engaged by Nino Marcelli for the summer season of the San Diego Symphony Orchestra at the Ford Bowl, California Pacific International Exposition, San Diego, Calif. The former joins the organization as concertmaster and the latter as first cellist.

* * *

Floyd Worthington was heard with the Brooklyn Symphony Orchestra (Franco Autori, conductor) in Forest Park, N. Y., on June 19, and Prospect Park, Brooklyn, June 24. He sang the Largo al factotum from the Barber of Seville.

* * *

Lois Bannerman, harpist, began a series of concerts and recitals in New Jersey with an appearance at the Hotel Stockton, Sea Girt, on July 12.

"Do you know who my favorite composer is?"
"No, who?"
"Debussy. At the moment I am immersed in La Mer."

OBITUARY

Mrs. Miriam Fischer

Mrs. Miriam Fischer, wife of Joseph A. Fischer, of the firm of J. Fischer & Bro., New York, music publishers, died on June 26. Although Mrs. Fischer was not a professional musician she was keenly interested in her husband's work, accompanying him on several business trips to the Pacific Coast and attending with him many supervisors of music conventions and similar gatherings.

Mathilde Verne

LONDON.—Mathilde Verne, sixty-eight, pianist and teacher, died on June 4 of a heart attack. She was stricken while at the Savoy Hotel attending a party arranged by her pupils to mark the publication of her memoirs, Chords of Remembrance. Originally named Wurm, Mathilde and her sister Adela adopted that of Verne in 1893, a year after the death of their father, a musician. Another sister, Marie, retained the name in its original form. All three of the sisters studied with Mme. Clara Schumann, widow of the composer, and featured Schumann music in their appearances. Mathilde was introduced to New York on December 6, 1928, in Aeolian Hall in an all-Schumann program. Her two sisters survive. R. P.

Grace Mary Williams Henshaw-Frederiksen

Grace Mary Williams Henshaw-Frederiksen, graduate and associate and first Liszt Scholarship holder of the Royal Academy of Music of London, passed away at her home in Chicago on May 16. At the time of her studies at the Royal Academy in London she was a pupil of Oscar Beringer and Walter Bache, the latter a pupil of Liszt. The Liszt Scholarship consisted of three years in Germany and Mrs. Frederiksen worked in Berlin with Prof. Carl Klintworth. She later played as soloist with the Crystal Palace Orchestra in London under the direction of Sir August Manns. She married Frederik Frederiksen, violinist and together they gave annual concerts in London and played at musicales until Mr. Frederiksen was engaged to come to the Chicago Musical College as assistant to Emile Sauret. Mrs. Frederiksen is survived by her husband and a daughter, Thelma Margaret. R. D.

Herman Schaad

LENOX, MASS.—Herman Schaad, president of Leading Attractions, Inc., New York, formerly a secretary of the Aeolian Company and for some years publicity manager for Paderewski, died on June 27 at the summer home of a friend near here. Mr. Schaad had been affiliated with the National Broadcasting Company before founding Leading Attractions, Inc., three years ago. The latter concern, which functioned as artists representatives and radio program producers, has represented in the radio field John Charles Thomas, Edwin C. Hill, Frank Hawks and others. Mr. Schaad leaves his wife and a brother. He was born in Little Rock, Ark., and was fifty-seven years old. P. R.

Victor Benham

LONDON.—Victor Benham, American pianist, who has resided in London since 1914, serving as a critic and a lecturer at Oxford and the Sorbonne, Paris, as well as continuing his concert appearances throughout Europe, died at his home here on May 21. Mr. Benham was born in New York in 1878. He was a child prodigy and toured with Patti and Thomas' Orchestra. He made his first European appearance in 1889 and thereafter frequently appeared before Royalty. His masters included Rubinstein and Massenet in composition. He toured America again in 1893. 1900 found him the principal professor at the Scharwenke Conservatory in New York and also a lecturer at Columbia University. During this period he played with major orchestras. In 1907 he became director of the Michigan Conservatory of Music in Detroit and lecturer at the universities of Ann Arbor and Chicago. He was decorated by the French and Belgian governments. Mr. Benham's pupils have been many and from numerous countries. His compositions include symphonies, concertos, chamber music and other forms. R. P.

Sophie Gale Morgan Parmelee

Sophie Gale Morgan Parmelee, widow of Horace Jones Parmelee, and mother of Grace, Cornelia and Horace Parmelee, died at her New York residence on June 16. Mrs. Parmelee, whose son is vice-president of Haensel and Jones and assistant secretary of Columbia Concerts Corporation, was eighty-five years old. J. V.

Gaetano S. De Luca

NASHVILLE, TENN.—Gaetano S. De Luca, founder and president of the Nashville Conservatory of Music, died here on June 19 of pneumonia. Mr. De Luca, a native of Italy, studied in Naples and London before coming to America. Among his pupils were Joseph MacPherson and Norman Cordon, who have sung at the Metropolitan Opera. James Melton, radio tenor, also studied with him. Mr. De Luca leaves his wife, a son, his mother, two brothers and two sisters. K. W.

Emil Polak

ALAMEDA, CAL.—Emil Polak, composer and musical director on the Pacific Coast for the National Broadcasting Company, died here in June at the age of forty-six. Mr. Polak was born in New York. When he was fourteen he went to Prague to study music. Five years later in Europe he conducted his first symphony. T. W.

Daniel Visanska

COLUMBIA, S. C.—Daniel Visanska, New York violinist, was killed in an automobile accident near here on June 12. Mr. Visanska, who is a native of this city, was spending the summer here. A soloist and teacher of note, Visanska had made his early studies in Berlin and other European capitals, later touring in America before finally settling in New York as a pedagogue, where he developed many prominent pupils. Visanska is survived by a brother, Asher Visanska, and three sisters, Florence Visanska, Mrs. Walter Goodkind and Bertha Visanska, pianist. L. D.

Mrs. Eugenie de R. Rice

CHICAGO.—Mrs. Eugenie de Roode Rice, a pianist who won international renown in the nineteenth century, died on June 15 at the age of ninety-four at the home of her daughter, Mrs. Maude M. Bayless, Evanston, Ill. Mrs. Rice was the daughter of a gentleman-in-waiting at the court of King William of the Netherlands. She was a child prodigy and at the age of nine played before the King and Queen. She was only thirteen when she made her New York debut. She had been a guest artist with Theodore Thomas and his symphony orchestra. Mrs. Rice leaves, besides her daughter, a brother, Holger de Roode. R. P.

Herman Burck

CINCINNATI, O. — Herman Burck, for thirty years a member of the Cincinnati Symphony Orchestra from whose bass violin ranks he retired five years ago, died at his home in Southgate, Ky., at the age of seventy. Born in Germany he came to Cincinnati about forty years ago and with his brother, Charles, played in the orchestra. He was known as a proficient artist on several other instruments. He is survived by his widow, Mrs. Fannie Burck, and two brothers, Charles of Cincinnati, and Henry, of New York. He was a member of the High Noon Masonic Lodge. M. D.

Willfred J. Gunn

CINCINNATI, O.—Wilfred J. Gunn, for thirty years a member of the clarinet section of the Cincinnati Symphony Orchestra, died of pneumonia at his home at the age of fifty-eight. Born in Turner Falls, Mass., he came to the orchestra here in 1902. He is survived by his widow, Mrs. Lena Johnson Gunn, and a daughter, Mrs. Claudia Stewart. M. D.

MUSICALES

Harmony Guild Spring Musicale

The fourth annual spring musicale of the Harmony Guild of New York was held in the Steinway Building, New York, on May 26. Participating artists were Mabel and Marjorie Beddoe, contraltos; Jean Buchta and William Robinson, pianists, and Carmela Ippolito, violinist.

The program began with Negro spirituals, sung by Mabel and Marjorie Beddoe with vocal finesse and with true understanding of the projection of this type of music. The piano accompaniments and duet arrangements were by Mabel Beddoe. Later in the program the Misses Beddoe were heard again in two more spirituals and the Scotch folk song Flow Gently Sweet Afton, and Mabel Beddoe sang (by request) the aria Qui Sedes from Bach's Mass in B minor.

There was much interest on the part of the audience in the presentation by Mabel Beddoe of a group of songs by Lily Nyeboe, Elma Goodridge and Marie Julian, all of whom are members of the Harmony Guild. Miss Ippolito also played a violin number by a Harmony Guild member, programming Harry Allaire's prelude. That the guild is accomplishing excellent results in stimulating the creation of good music was evident in the quality of the music performed. It should be heard also on other programs.

In addition to the composition by Mr. Allaire, Miss Ippolito was heard in music by Ravel, Yamada-Zimbalist, Bloch and de Falla-Kreisler, displaying technical competence and poetic warmth and winning the enthusiastic applause of her listeners.

The closing offering was Louis Aubert's fantaisie for piano and orchestra, with Jean Buchta as soloist and William Robinson playing the orchestral parts arranged for second piano. It was played not only with discerning musicianship and technical facility but also was given an authentic interpretation, Miss Buchta having studied the work with the composer. It was a brilliant close to an interesting and well arranged program.

Leonard Liebling, who was one of the guests of honor, made impromptu comments, mostly of a humorous nature. The serious part of his remarks dealt with the excellent work the guild is doing. He recommended that they continue to bring into their fellowship many people whose acquaintance with the tonal art has been slight heretofore. He also spoke favorably of the work in composition done by the members. G. N.

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Floyd Worthington's Recital

Floyd Worthington, baritone, sang his spring recital at the International Y.M.C.A., New York. Mr. Worthington's voice showed marked improvement in color and beauty of tone over former appearances, and his interpretations were, as always, intelligent and sensitive. His singing of O del mio dolce (Gluck) was so well received that it had to be repeated. John Ahlstrand was the competent accompanist and assisting artist.

G. F. B.

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Gerster-Gardini Club in Opera Program

The Gerster-Gardini Club presented a program of excerpts from operas in English for the benefit of the Etelka Gerster Scholarship Fund at the Heckscher Theatre, New York, on June 1. A feature of the evening was the first performance of Strauss' Der Rosenkavalier sung in English. The bed-chamber scene from that work was beautifully interpreted by Kathryn Taliaferro as the Princess, Tonia Tarsanen Forsyth as Sofie and Helen Curtiss in the title role. Their costumes were charming and their acting and general handling of their parts won instant favor from the delighted listeners.

Miss Curtiss was also heard with Charles Sorce in a scene from Verdi's The Troubador. This was followed by a scene and duet between Aida and Amneris given by Gudrun Ekeland and Katharine Dean. The voices were rich and clear and blended finely. Their diction, as was the case of the other young singers, was intelligible and clear.

Lillian Odze, young coloratura, chose an aria from Rossini's The Barber of Seville for her contribution. She made a decided impression through the clarity, sweetness and ease of her singing. Arias and a duet from Pagliacci of Leoncavallo were sung by Tonia Tarsanen Forsyth and Charles Sorce. Both have exceptionally good voices which have been carefully trained. This brought the interesting program to a successful close, with Florence Barbour at the piano.

During the evening Mme. Gardini made a short address, saying that young artists need an audience. Especially if one is to establish opera in English, appreciation must be gradually encouraged. To prove that opera in English is as easy to sing as in the foreign tongues, Mme. Gardini had her tenor sing an aria from Pagliacci in both Italian and English with equally succesful results. The audience was warm in its applause both for the young singers and Mme. Gardini.

J. V.

* * *

Young Violinist Offers List

Arnold Eidus, a talented eleven-year-old violinist, accompanied by his mother at the piano, gave a recital at Aeolian Hall, New York, on June 22, before an appreciative audience. The program, a difficult one, comprised the following numbers: Symphonie Espagnole (Lalo); Romanza Andalusa and Jota Navarra (Sarasate); first movement of the third concerto (Saint-Saëns), Danses Tziganes (Tivadar Nachez) and Polonaise Brilliante (H. Wieniawski).

Young Eidus, a pupil of Louis Persinger, gave a good account of his artistic assets. He has an excellent tone, accurate fingering and a musical understanding that is remarkable for one so young. The Sarasate work was finely done. With the careful training he receives from Mr. Persinger this young violinist may be expected to mature rapidly.

J. V.

* * *

Huss Compositions Presented

The Composer Forum-Laboratory concert of June 3, in the New York headquarters of the Federal Music Project, was given over to the compositions of Henry Holden Huss, offering a forty-six years survey of his work (1889-1935). Mr. Huss was ably assisted by Hildegard Hoffmann Huss, Ruth Kemper and other artists. The first group, several early piano compositions played by the composer, opened with his Etude Melodique from the 1889 period. Several groups for voice and violin followed, including violin sonata dedicated to Franz Kneisel (1900), and played by him and also by Ysaye, the poignant Violin Romanza dedicated to Maud Powell (1907), both read with poetic sensitiveness by Ruth Kemper. The songs comprised Ich Liebe Dich (1907), Pack, Clouds, Away (1923), and Shed No Tear (1935). Jeanette Wiedmann interpreted Huss piano compositions with her customary finish and felicity, while Dorothy Victor and Louise Taylor shared with the composer's wife the vocal honors. Mrs. Huss' subtle interpretations were a notable feature of the program. The concluding work, performed with infectious enthusiasm by the Modern Art Quartet, was Mr. Huss' poetic and beautiful string quartet in B minor, which won the National Federation of Music Clubs prize in 1919. W. C.

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Westlake Fortnightly Musicales End

The last of Dr. Westlake's Fortnightly Musicales was held at Aeolian Hall, New York, early in June, before a capacity house. The program, performed entirely by artist-pupils of Dr. Westlake, was of a high order, the performers displaying poise, impeccable phrasing, security of technic, and beautiful tone in their playing. The participants were Cora Belle James, Ena Engstrom, Hortense Yule, Eva Lynne Booth, May Winter, Maurice Dell, George Armstrong and Manfred D'Elia. Through an equipment brought by intelligent analysis on the part of the teacher, each pianist expressed him or herself with freedom. Fire, placidity, beauty of tone, brilliance, refinement and climax-building on the part of each player was noted. Concertos by Bach, Mendelssohn, and Beethoven, and solos by Chopin, Leschetizky, Debussy, Liszt and Stravinsky made up a representative program. F. W. R.

* * *

Adler Artist-Pupil Plays

Walter Hendl, artist-pupil of Clarence Adler, recently was heard in a piano recital at Aeolian Hall, New York. In numbers by Brahms, Gluck-Sgambati, Beethoven,-Saint-Saëns, César Franck, Chopin, Shostakovitch, Scriabin and Rachmaninoff, he showed great promise. Mr. Hendl possesses an unusual technic, beautiful tone and a fine understanding of the compositions he interprets.

C. K.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1936

Provisional List, Subject to Addition and Correction

JULY

June 2 to August 30	Munich	Wagner-Mozart Festival
July	Zoppot, Germany	Wagner Festival
July	Neuschwanstein, Germany	Wagner Festival
July 15 to August 15	Berlin	Musical Art Weeks
July 18 to 21	Linz and St. Florian Monastery, Upper Austria	Bruckner Festival
July 19 to August 31	Bayreuth	Wagner Festival
July 20 to August 1	Haslemere, England	Ancient Music Festival
July 26 to August 31	Salzburg	Salzburg Festival
July 11-12	Chur, Switzerland	Singing Festival
July 12, 19, 26	Interlaken, Switzerland	William Tell Festival Play
July 26	Champery, Switzerland	Costume Festival, music from 1830

AUGUST

(See also above)

August 3 to 8	Fishguard, South Wales	Welsh National Eisteddfod
August 2, 9, 16, 23, 30	Interlaken	William Tell Festival Play
August 5 to 9	Solothurn	5th Swiss Yodeling Festival
August 8 to October 3	London	Promenade Concerts
August 15	Couvet, Switzerland	Cantonal Music Bands Festival
August 22 to 29	Geneva	Debussy Festival

SEPTEMBER

September 3, 5 and 8	Hereford	Three Choirs Festival
September 6, 13	Interlaken	William Tell Festival Play
September	Frankfort a. M.	Sacred Music Week
September 6 to 12	Graz, Austria	Styrian Opera-Concert Week
September 20	Gorlitz	Silesian Music Festival

OCTOBER

October 10 to 12	Königsberg i. Pr.	23rd Bach Festival of Neue Bachgesellschaft
October 11	Leipsic	Bruckner Festival
October 21 to 23	Sheffield	Music Festival

Bourg Artist-Pupils in Recital

Singers from the studio of Giacomo Bourg gave a program in Aeolian Hall, New York, on June 24. Those appearing were Judith Martin, soprano; Fina Sokolova, mezzo-soprano; Joseph Maher, tenor; Milton Moore, baritone; and Saul Seidman, bass. The list of numbers was made up of solos and duets, with the quartet from Rigoletto ending the evening. The enthusiasm of the large audience demanded added numbers from each young artist. John Ahlstrand furnished musicianly accompaniments at the piano. As for the individual voices, Miss Martin's is a soprano of pure quality, agile and well produced, lending itself brilliantly to coloratura effects. She was heard in excerpts from La Traviata (both alone and in duets) and in a song, La Capinera, by Benedict. Warm feeling and regard for style distinguished the tones of Miss Sokolova, who scored for her performance of the Donizetti aria, O Mio Fernando, and a colorful Russian folk song, as well as in a duet with Mr. Maher. This young tenor has an unusually beautiful voice, and his tones are produced with ease and security. His solos were Una Furtiva Lagrima from Donizetti's L'Elisir D'Amore, The Snowy Breasted Pearl (Robinson), Believe Me If All Those Endearing Young Charms, and a group of Irish songs. He was excellent in the part of the Duke in the final quartet. Mr. Moore is the possessor of a baritone voice, resonant, pleasing and full, which he exhibited in the prologue to Pagliacci, the Credo from Otello and a duet with Miss Martin. Depth of range and vocal richness were shown by Mr. Seidman in an aria from Meyerbeer's Robert the Devil and the Song of the Golden Calf from Gounod's Faust. M. L. S.

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Irma Swift Presentation

An audience which included many radio and professional musicians heard the Irma Swift Presentation at Steinway Hall, New York, on June 27. The extensive program included solos and duet, trio and quartet combinations, as well as a large chorus in excerpts from both opera and song literature. The wide variety of the program gave ample opportunity for the display of talent on the part of the participants. Those appearing were Margery Mackay, Dorothy Lauro, Carl Nicholas, Joseph Kohler, Ruth Bell Hudson, Mafalda Gialanella, Frank Jennings, Karl Kohrs, David Thokas and Sara Chambers. Rollo Hudson was at the piano. The entire program was enthusiastically applauded by a large audience.

G. N.

* * *

Two Burnham-Wragg Pupils in Concert

CHARLESTON, S. C.—During the month of June, two young artists, who have been studying in New York at the Burnham-Wragg Piano School, in Steinway Hall, gave their own piano recitals here, the concert hall at the Musical Art Club being well filled on both evenings. The pianists were Florence Smyth and Mary Cleary Whiteside, both former pupils of Hester Finger, of this city.

For the last ten months Miss Whiteside has been receiving instruction from Thuel Burnham. Miss Whiteside left here with many admirable qualifications as a pianist. She returns, however, with more solidity and breadth of style, expressing what she has to say without distortion or exaggeration. She began her program with the Bach Italian concerto, and then on to the romantic and modern schools, in which melodies were delicately, yet sharply defined; phrases were neatly turned; and technic was clear and accurate. She closed with the Rubinstein D minor concerto, with orchestral parts on the second piano. This was brilliantly executed.

Miss Smyth has been working for the past three years with Russel Wragg, composer, pianist and teacher, the past year combining this work with instruction with Mr. Burnham as well. Her program was an exacting one, beginning with the Handel Harmonious Blacksmith Variations, followed by several other delightful numbers by Gallupi, Bach, Chopin, Prokofieff, Beethoven, Debussy, Bax, Lecuona and Franck, who was represented by his prelude, chorale and fugue.

Miss Smyth's playing has always been distinguished by a refined and cultivated taste. It is now enhanced by a marked increase in freedom, a softening of tone and a positive indication of more than considerable interpretative powers. In the Malaguena she disclosed unsuspected warmth and abandon. It was enchanting, gay and insouciant. In the Franck, she more than realized the high, spiritual rapture.

Miss Smyth returns to New York for work with Mr. Burnham and Mr. Wragg this summer, as do also two other pianists of Charleston, while Miss Whiteside returns in the autumn.

M. L. P.

Angelau Sings Carmen and Amneris

Grace Angelau, leading mezzo-soprano of the Imperial Opera of Australia and lately on tour in this country with the New York Opera Comique, sang the title role of Carmen at the Auditorium in Atlantic City, N. J., on July 5. Miss Angelau also appeared as Amneris in the premier performance of Aida at this Atlantic City season on July 3 under the direction of Alfredo Salmaggi of the New York Hippodrome Grand Opera.

Marianne de Gonitch Has Active Season

Marianne de Gonitch, soprano, who formerly sang in concert and opera in America and who makes her home in Paris, has completed an active season. Among her various engagements was a program of New Soviet composers and folk-songs, in a Soviet Festival in Salle Pleyel, Paris, in March. She has also had appearances in leading Parisian salons, has sung songs by Kurt Leval and Pedro Guida in Television performances (sponsored by the State) has appeared in a gala concert with Lauri Volpi, and was engaged to sing early American songs before a Parisian musical society.

Willard MacGregor Tells of Career in Europe and America

A young American-born pianist, Willard MacGregor, was one of the past season's first debutants, playing for the first time in New York in Town Hall early in October. The reception accorded him by the public and critics was such that he gave another recital in the same program later in the winter—an action which newcomers seldom feel called upon to take. His initial New York concert for 1936-37 is already scheduled, again in Town Hall, on November 20.

Mr. MacGregor was born in Boston and grew up in St. Louis. Although last fall marked his introduction to New York, in previous seasons he has played in other cities of this country, including the East, Middle West and South, as well as the Far West, where he was once soloist at the Hollywood Bowl. He has played two engagements with the St. Louis Symphony Orchestra, under Rudolph Ganz and Emil Oberhoffer.

He is also known to European audiences, where he has spent considerable time studying and giving concerts.

"I worked under Artur Schnabel in Berlin and on Lake Como," said Mr. MacGregor. "I have also coached with Emile Blanchet, the Swiss composer. Some of the pleasantest periods of my stays abroad have been passed in the little Austrian village of Gmunden. This is a quaint, picturesque section of Austria's lake country, and the town itself is rich in musical tradition, having memories of visits from Schubert and Brahms. Godowsky and other eminent moderns also are associated with Gmunden."

Mr. MacGregor spent some time in Paris, where he knew Ravel and other contemporary French musicians.

"My avocation is painting," remarked the pianist, "and I studied oil painting in Vienna as a hobby. I have done some figures and heads and some water color work in this country and Europe. I don't find much time for this pursuit in the winter, but during my summer holiday, which I plan to spend in Maine and Canada, I hope to get something done in this line. I want to get in some swimming and other outdoor sports, too."

(Photo by Fayer, Vienna)
WILLARD MacGREGOR

Asked to tell something of his programs for his next season's tour, now being booked by his manager, Vera Bull Hull, Mr. MacGregor replied that, although his 1936-37 repertoire was not entirely settled upon yet, he had definitely decided to include the seldom-heard Eroica Variations of Beethoven, the Schubert sonata in A major (posthumous) and probably some modern pieces.

"I am an idealist in program-building. I don't confine myself to any particular school of composition in my selections, but I do aspire to present only the best in musical literature. Experimentation for the sake of experiment does not appeal to me, nor do I think it has any lasting attraction for audiences." M. L. S.

MUSIC NOTES from Coast to Coast

BINGHAMTON, N. Y.—Louise Carol Titcomb gave a splendid organ recital recently in Endicott. She played a varied program of works by Rheinberger, Bach, Schumann, Guilmant, and modern American and French composers. Miss Titcomb is at present head of the organ department of Ithaca College.

Nearly 2,500 contestants from all parts of the state took part in a competition held in Endicott. Fifty organizations were on the program, which lasted two days. Numbers were given by orchestra and bands of high schools, also solos on different instruments. Jamestown made a clean sweep in Class A and will represent New York State in a national contest held in Cleveland. Port Washington High School won Class B, and Hamilton High School was first in Class C. Judges were Pierre Henrote, Bessie Stewart Bannigan, Ralph Kurkowsky, Craig McHenry, Lee C. Small and Capt. Charles O'Neill. I. S.

DENVER, COLO.—The Colorado State Music Teachers Association sponsored its annual program of original compositions by Colorado composers at Central Christian Church. The large audience proved its interest in the product of native composers by its size as well as by its enthusiasm. There were songs, pieces for violin, piano organ and a sonata for violin and piano by Arthur W. Henderson which was not only the most important work on the program, but showed that its author had imagination, inventive skill and a fine grasp of the technic of composing. A little more contrapuntal treatment might have improved the work. The other composers represented were Edwyl Redding, J. Elbert Chadwick, Leslie Dae Lindou, Rowland W. Dunham, Myrtle M. Bridges, Oren Kelso, Dorothy L. Jaeger, Everett J. Hilty and Martha Grubb. The latter, although still immature and lacking in real compositorial technic, showed considerable talent. G. S.

GRAND RAPIDS, MICH. — Under President Euguene J. Phillips, organist at St. Andrews Cathedral, the Grand Rapids Music Teachers' Association has had a successful season. In October Harold Tower talked about his trip to Banff and Lake Louise and Harold Bishop reviewed Pourtale's Liszt. In November a visit was made to four large organs, Mr. Phillips' post at St. Andrew's, Fountain St. Baptist Church (Emory Gallup, organist), East Congregational Church (Paul Humiston, organist), and Trinity M.E. Church (Harold Tower, organist). In December Karl Andersch arranged a Musical Memory contest, followed by a discussion of "hobbies" of the members. January was given over to Public School Music. In voice departments Marcia Hudson led the discussion for the grades, and Florence Best for the high schools. For instrumental work Ruby Wolbrink represented the grades and Merwyn Mitchell the high schools. Class piano instruction was discussed by Ann Campbell of the Grand Rapids schools and Helen Wykes of the Grand Haven schools. In February occurred the Annual Frolic, and in March Cornelia Hopkins gave a talk on Wagner's Tannhäuser, with piano illustrations by Sadie Spoelstra. A solo and ensemble Liszt program was given in April, with personal reminiscences of Liszt, VonBuelow and Klindworth by Mrs. Charles Wilson. In May reports were given by Marcia Hudson of the National Music Educators' Conference, and by Berthat Seekel, Blanche Kime and Henrietta Smith of the Michigan Music Teachers' Convention held in Detroit. The annual picnic was held in June at the cabin of Karl Andersch at Green Lake. The officers for the coming year are Marcia Hudson, president; Stella Krombeen, first vice-president; Augusta Rasch Hake, second vice-president; Bertha Nolton, treasurer; Maude Woodall, recording secretary; Ruby Wolbrink, corresponding secretary; Mrs. Sherman Tuller, Cornelia Hopkins, Sadie Spoelstra, Harold Tower and Eugene J. Phillips, directors.

Newly elected officers of the St. Cecilia Society are Mrs. Eugene J. Phillips, president; Mrs. Loren J. Staples, first vice-president; Mrs. Thomas Ford, second vice-president; Mrs. Robert B. Gray, recording secretary; Mrs. William S. Drueke, corresponding secretary; Mrs. W. J. Miller, treasurer; Mrs. Theda Shaw Holen, Mrs. Carl N. Snapp and Mrs. E. E. Dennis, directors. Directors with unexpired terms are Mrs. Irving Orr, Mrs. Rom Dilley and Mrs. Guy Halladay. H. B. R.

SAN ANTONIO, TEX.—Paul Althouse, tenor, was the artist engaged this year to appear at the coronation of Her Gracious Majesty (Queen Mollie of the House of Hayes), Queen of Texas and of the Court of Adventure, which is the big event in the annual Fiesta. Mr. Althouse's numbers were: O Paradiso from L'Africana (Meyerbeer), Walther's Preislied from Die Meistersinger (Wagner), Clouds (Ernest Charles) and I Love Life (Mana-Zucca), all of which were sung with his customary fine artistry and interpretation. The aria from Pagliacci was given as encore, in response to the insistent applause. The accompaniment was played by an orchestra, conducted by Carl Venth.

Dorothy Crawford, monologuist, was presented in a program of original sketches by the Tuesday Musical Club (Mrs. Eli Hertzberg, president). The titles were: After Ten Years; Old Lady Makes Her Will; Madam Regrets; Fisherman's Wharf; A Studio Evening. These showed to advantage her versatility and fine ability for impersonation. She was enthusiastically received.

The San Antonio Federation of Music Clubs presented Inez Wood Collard, organist, of Wichita Falls; Stella Stacy, pianist, of Austin; Walter Gilewicz, pianist, of the faculty of Baylor College, Belton, and W. J. Work, baritone, of this city, in a highly enjoyable program. Mrs. Collard played numbers by Bach, Franck, Guilmant, Meale and Sibelius with her usual fine musicianship, interpretation and registration. Mrs. Stacy gave a fine performance of the Rubinstein concerto in D minor, with Mr. Gilewicz at the second piano. Mr. Work's numbers were by Handel, A. Flegier and Tschaikowsky, which showed his voice to advantage. He was accompanied by Mrs. Work.

National Music Week was observed with many excellent programs arranged by the San Antonio Section, of which Mrs. Eli Hertzberg is president. Band concerts, organ recitals, programs by Negro spiritual singers, clubs and schools, and a national folk festival, were given. Another important event of Music Week was the presentation of a pageant entitled Folklorama (which included music of all nations) by the San Antonio Recreation Department (Mary Wilson Young, director) and Federal Music Project (Albert Herff-Beze, director) given in the Open Air Theatre of Brackenridge Park. It was compiled and arranged by Hazel Whitley Petraitis. The accompaniment played by the full orchestra of the project, conducted by Mrs. Petraitis. The orchestration was made by Juan Macias. Mrs. Petraitis and Mr. Macias are members of the faculty. 500 children from twenty schools participated, Charles Lee, tenor, contributed several solos, and Helen Briskman gave a Russian dance. The program was opened by a short address by Mayor C. K. Quin, who highly complimented the work of the two projects. There was a large and decidedly appreciative audience. During Music Week, nearly every one of the twelve units of the Music Project appeared several times. S. W.

SAN DIEGO, CAL.—Polyphonia, a mixed *a cappella* choir of fifty voices (Dr. Earl Rosenberg, conductor) sang on May 5 at Roosevelt Auditorium, performing with skill and precision, a difficult program. The organization has excellent balance and sings well. The Lord's Prayer (Gretchaninoff) was presented by Pauline Ross, whose pleasing contralto was well adapted to the solo role.

The Opera Unit of the Federal Music Project (Julius Leib, conductor) gave a gratifying performance of Gilbert and Sullivan's Gondoliers at Russ Auditorium on May 9. This seldom heard operetta was given with spirit by a large cast of principals and a fine chorus. The latter, with its intelligent singing and satisfactory tone quality, owes much to the inspiration and careful training of Mr. Leib. The staging was in the capable hands of William G. Stewart. Principals were Leona Wolmer, Carmen Conger, Genevieve Roberts, Ernestine Roberts, Caliste Walker, Eunice Anderson, Dorothy Starbird, Lida Gray, Gerard Dougherty, Clyde Leech, George Gunther, Jack Dawson, Charles Cannon, William Roberts, William Albers and Alexander Trelease.

A scholarship benefit recital was given on May 19 at the Savoy by John Tyers, baritone, with Constance Herreshoff, accompanist. Young Tyers, from the Bangert Studios, has been one of the city's most popular student artists during his college years and has a warm, rich baritone, well equipped for concert work. He plans to continue his study in the East. Mrs. Herreshoff's beautiful accompaniments supported the young singer most effectively.

The Morning Choral Club (Louis Bangert, conductor) sang on May 28 at the Savoy, with William Matchan, baritone, of Los Angeles as assisting soloist. The chorus, with Mrs. Bangert at the piano, gave three song groups with fine effect, its tonal work, diction and keen appreciation of nuances reflecting credit on its director. Lila Northey Morgan and Ruth Crandall Barber, contraltos, were heard in incidental solos. La Fiesta, a new choral number by Charles Wakefield Cadman, was programmed, with the composer at the piano, and was brilliant and effective. Mr. Matchan's work was musicianly and his voice cultivated and pleasing. He was accompanied by Ralph Linsley. H. B.

VANCOUVER, B. C.—The British Columbia Musical Festival held its fourteenth annual competition in May. While public support and adult solo entries were somewhat disappointing, the general level of the festival was high, with fine standards of performance on the part of the juvenile classes. The adjudicators were Harold Samuel, pianist; Arthur Cranmer, baritone; Dr. Yacimini, choral authority; Mrs. Leslie Jones, elocutionist; and Mrs. Lena Cotsworth Clarke, who was in charge of the folk-dancing.

The B. C. Electric Railway Company is sponsoring a series of five concerts during the summer in the Memorial Bowl in Stanley Park by the Vancouver Symphony Orchestra (Allard de Ridder, conductor).

The Platowa-Novikoff Ballet School presented the ballet The Reign of Terpsichore by Lucius Hosmer at the Empress Theatre in May. A. A. F.

McAmis Heard in Three States

Besides being engaged with his regular position as organist of the Great Neck, L. I., All Saints Church, Hugh McAmis gave a recital as the closing feature of the first convention of the Rhode Island Chapter of the American Guild of Organists, in Providence, early in May. He performed works by Bach, Purcell, Stamitz, Vierne, Widor, Tournemire, Franck and Clokey.

On May 24, Mr. McAmis also gave a recital of classic and modern works for the Tri-State Convention, American Guild of Organists, at the North East high school, Philadelphia.

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ARIANA BRONSTEIN,
daughter of Raphael Bronstein, made her debut in recital in Washington, D. C., on February 9. Later in the spring she played the Mozart violin concerto in G major with orchestra, under the direction of Mr. Bronstein, at Washington Irving High School, New York.

STUDIO NOTES

HENRY A. SCHROEDER

Claire Vermonte, soprano, and Morton Leight, baritone, are engaged for the entire summer to sing at the Copake Lodge, Crary-ville, N. Y. Leonard Warren and Earl Lifton, members of the Radio City Music Hall Glee Club, have returned from a tour and continue at the Radio City Music Hall, New York. Lipman Ducket, baritone, is with the Billy Rose's Jumbo show, now in Texas. Rae Weidberg, contralto, is soloist at Temple Emanuel of Brooklyn, N. Y. These are students of Henry A. Schroeder. On June 21 Mr. Schroeder presented his class in a recital at Aeolian Hall, New York.

MABELLE BRANDENBERG

Mabelle Brandenberg, concert pianist, held her first student musicale this season for advanced pupils on June 17 in Aeolian Hall, New York. The program opened with the Pastorale of Scarlatti-Tausig and included compositions by Bach, Mozart, Rubinstein, Grieg, Leschetizky, Chopin, Schubert-Tausig and Moszkowski. Miss Brandenberg has studied with Dorsey Whittington and Edwin Hughes.

RAYMOND BAUMAN

Raymond Bauman presented a group of his younger pupils in a program on June 14 at his New York studio. Music by Bach, Haydn, Beethoven, F. Khulau, Chopin and Mendelssohn was played by Paul Post, Laura Cobrin, Barbara Ratner, Maressa Hecht, Judith Singer and Jean V. Walsh. In conclusion Mr. Bauman was heard in Schumann's Scenes from Childhood. The recital was one of interest, marking as it did the first in a series of programs where young pianists are given an opportunity to play before an audience and hear professional playing by their teacher.

Mr. Bauman seems able to make even the youngest child feel that the music means more than a mere sequence of notes. It was evident that the children were striving for interpretative skill as well as technical facility. Mr. Bauman effectively created the moods of the various Schumann Scenes from Childhood and won the unstinted applause of the audience. G. N.

JEAN BUCHTA

Jean Buchta of New York presented a group of harmony-piano pupils at her studio in May in an informal recital and demonstration of the method of combining technical with harmonic training. Three songs by members of Miss Buchta's harmony and analysis classes were sung by Mabel Beddoe, and a violin number also by a composer from the Buchta harmony and analysis group, was played by Carmela Ippolito at the spring concert of the Harmony Guild of New York. At the June 10 meeting a violin composition by another Buchta pupil was heard. June 5, Miss Buchta gave an informal talk on harmony, illustrated at the piano, before the Friday Afternoon Music Club of Paterson, N. J.

A group of pupils from Miss Buchta's Paterson studio were heard in a musicale at the Woman's Club Auditorium of Paterson on June 8. Margaret Gaffney Marks, soprano, was assisting artist. The program opened with a two-piano arrangement of Hill's Happy Birthday, played by Helen Evans and Miss Buchta. Helen Evans then appeared as a soloist, followed by Phyllis O'Grady, Phyllis Ash, Charlotte Hilgert, Eileen O'Grady, Lydia Huber, Miss Buchta and Miss Marks. Charlotte Hilgert and Lydia Huber were another two-piano team. Included in the program were pieces by Chopin, Weber, Schumann, C. P. E. Bach, J. S. Bach, Elliot Griffis, Ravel. Ten-year-old Phyllis O'Grady featured numbers by contemporaries, including Exiles by Mrs. H. H. A. Beach, and a nocturne written by Vladimir Sokoloff at the age of twelve while he was studying with Miss Buchta. As an encore Phyllis played Song of the Music Box, written by Miss Buchta especially for this young pianist.

LOUISE JENKINS

Louise Jenkins, recitalist and teacher of singing of New York, wishes to announce a plan to work with other teachers—that is, if another teacher's pupil is poor in languages Miss Jenkins will try to remedy the lingual defects while the pupil continues tonal studies with his original teacher. Miss Jenkins gives diction instruction in many languages.

WILLIAM THORNER

Among those who have been working this past winter in the William Thorner studios are: Sydney Rayner, Mario Chamlee, Rosa Raisa, Norman Cordon, Norman Roland, Jeanne Pengally and Paul Schierz.

MELANIE GUTTMAN-RICE

Melanie Guttman-Rice, voice teacher of New York, finished her winter season with two students' recitals. The first, a joint recital, was given by two of her artist-pupils, Mabel Berryman, soprano, and Joseph Posner, baritone. Both sang with artistry and beautiful tone, offering an interesting program of music of varied periods and styles. The second musicale brought students not heard in former musicales of this season, with the exception of the gifted coloratura-soprano Betty Martin, who sang earlier in the season. Those heard in May were the sopranos Cecille Cohan, Jean Guttman and Edna Muller; the contraltos, Doris Hallman, Doris Leake and Martha Lipton; Eugene Thewman, bass, and Boris Voronovsky, baritone. Some of these performers, professional singers, showed vocal skill and interpretative accomplishments, while the others, thought less experienced, sang effectively. M. W.

(*Continued on page 29*)

Rambling Around

(*Continued from page 17*)

Joseph J. Klein, teacher of vocal technique and choral director of Glendale, Cal., was guest conductor May 25 of the Los Angeles Ellis Club, an organization of seventy-five men's voices. Mignon Haag, soprano, of Mr. Klein's studio, won first place on May 3 in the light opera division at the contest of the Festival of Allied Arts. Three pupils, William Van Aalst, Kenneth Dawson and C. K. Weins won first places on June 24 in California's Home Talent Tournament. Mr. Klein is musical director of the Glendale Kiwanis singers of twenty-five professional and business men.

* * *

Coe Glade, mezzo-soprano, has been contracted to sing the role of Carmen in the one performance of this opera on August 20 at the Hollywood Bowl.

* * *

Lawrence Tibbett's next picture is Love Flight which Sol Wurtzel is to produce and O. L. Preminger direct at the 20th Century-Fox studios. Arthur Treacher and Slim Summerville have important supporting roles. Mr. Tibbett is now in Hollywood and production begins this month.

* * *

Charles Wakefield Cadman's appearance as composer-pianist in the Hollywood Bowl summer season has been changed to August 4, when his Dark Dancers of the Mardi Gras will be given under Sir Ernest McMillan.

* * *

Lucy Van De Mark, soprano of Los Angeles, is to give a recital November 13 at the Philharmonic Auditorium under the management of Merle Armitage. Miss Van De Mark was for four years soloist in the Mother Church, the First Church of Christ, Scientist, in Boston, Mass.; four years soloist in Science Churches in Berlin, Paris, London and Switzerland; and during the past three years, she has been and is now soloist at the Third Church of Christ, Scientist, in Los Angeles. Miss Van De Mark studied voice with Louis Bachner in Berlin, teacher of Heinrich Schlusnus, and at the present time she coaches with Mebane Beasley of Hollywood. Miss Van De Mark appeared in forty-two Mikado performances in 1932 with DeWolf Hopper at San Francisco and Oakland, Cal.

* * *

Olga Steeb, pianist, teacher and head of the Olga Steeb Piano School of Los Angeles, announces a master class for pianists and auditors from June 22 to August 10, also offering private instruction. Mary Carr Moore, composer, heads the theory department and has classes in harmony and composition. Creighton Pasmore and Victor Trerice, duo-pianists and teachers at the school will play at both the Redlands Bowl concerts and at Carmel, Cal. this summer.

* * *

Nell Cooper, contralto of Los Angeles, came here from Tacoma, Wash., one year ago. She was soloist at the Tacoma First Congregational Church for four years and appeared in many recitals and concerts at Tacoma, Phoenix, Vancouver, Seattle and Bellingham as well as doing radio broadcasting. Miss Cooper sang the contralto role in Cadman's The Witch of Salem May 26 at the Biltmore Theatre in Los Angeles for the Euterpe Opera Reading Club under the direction of Roland Paul, opera and dramatic coach.

* * *

Melita Krieg, teacher of piano, composition and vocal coaching in North Hollywood, came to California six years ago from Aurora, Ill., and Chicago. She helped to organize the Krieg-Gerin Music Studios. Miss Krieg has written the music to Heart's Desire, a historical musical play of early Los Angeles (Charles Wakefield Cadman contributed a few numbers to this work) with lyrics by Dorothy Wilcox, and the book by Jack and Pauline Millan. This pageant is to be produced in Los Angeles this fall. Another work of Miss Krieg's which has been published is The Button Tree, a musical fantasy for children.

* * *

Edith Knox, pianist and teacher, is a native of California. She made her New York debut in the Ravel concerto with the National Symphony Association last March at Carnegie Hall under the baton of Leon Barzin. During this past season Miss Knox has played fifteen private recitals at the home of Mr. and Mrs. Allan C. Balch in Los Angeles, and recently gave two recitals at Gibson Hall in the Friday Morning Club Building. Miss Knox has offered three pupil recitals this season. C. D. K.

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Commencement Concerts Are Feature of Chicago Music

Early Summer Programs Include Extensive Activity in Schools and Studios—Illinois Orchestra Led by Hadley and Bojanowski

CHICAGO.—Commencement concerts and exercises of Chicago music schools were among the principal musical features offered during the month of June.

The Columbia School of Music's thirty-first annual commencement was held in the school recital hall on June 14.

At its fiftieth commencement exercises the American Conservatory of Music conferred the honorary degree of Doctor of Music on John Alden Carpenter, a Chicago resident and composer. The American Conservatory, founded by the late John J. Hattstaedt, recently elected John R. Hattstaedt president of the school. Judging from the students heard at the commencement concert, on June 16, in Orchestra Hall, the standard is unusually high.

On June 17 the seventieth annual commencement of the Chicago Musical College at Orchestra Hall took place, when thirty-four students were presented with degrees and certificates by Rudolph Ganz, president. The Chicago Musical College conferred a Doctor of Music degree on Mischa Elman, violinist. Founded by Florenz Ziegfeld, the Chicago Musical College is not only one of the oldest music schools in the country but is the only independent music school thus far admitted to the North Central Association.

The Chicago Conservatory, the oldest music school here, having been founded eighty years ago, presented a fine program at its commencement exercises in Murphy Memorial Hall on June 17. President Edgar Nelson and Glenn Dillard Gunn, artistic director, addressed the students and Dean Edgar Brazelton conferred the certificates, diplomas and degrees.

The DePaul University, the Cosmopolitan, the Sherwood, the Boguslawski schools of music and many other musical institutions held their commencement exercises and concerts during the month and vied with the leading schools in Chicago in presenting programs of unusual merit. At most of the concerts the school orchestras supplied the accompaniments for the soloists and under the guidance of their respective conductors gave splendid account of symphonic numbers as well.

LEO PODOLSKY'S STUDENTS IN CONCERTO FESTIVAL

Leo Podolsky conceived the idea of presenting his artist pupils in a festival showing the development of the piano concerto from the days of Bach to its present-day form. If the fourteen students who appeared in the seven-day festival had been less meritorious, the event nevertheless would have been one of the most important of the year. To present twenty-nine concerts with students is a feat of which Mr. Podolsky may justly be proud and the students may be congratulated for memorizing such ambitious programs as those heard in the Sherwood School Recital Hall from June 1 to 7 inclusive. On the first program Mayme Cohn, Elisabeth Thinn, Harold Berlinger and the Sherwood School String Ensemble under the leadership of P. Marinus Paulsen, opened the festivals with the concerto for three pianos and string orchestra in D minor by Bach. They were followed by Frances Ross, who contributed the first movement of the B flat major Bach concerto; Esther Bernstein, who played the first movement of the Mozart D minor concerto and Elisabeth Thinn in the first movement of the Beethoven C minor concerto.

The June 2 program was played by Gladys Zerbel, Harold Berlinger and Irene Oechsner, who gave splendid account of themselves in the A minor Hummel and Mendelssohn D minor concertos and the Mendelssohn Capriccio Brillante and Weber Concertstuck, respectively. Chopin, Liszt and Schumann concertos were the features of the third program and added to the reputation of Esther Bernstein, Margaret Wickersham and Frances Harris, three of Mr. Podolsky's talented pupils.

The Russian program of June 4 enlisted concertos by Arensky, Rubinstein, Rimsky-Korsakoff and Tschaikowsky with Agnes Wardroper, Ruth Pellegrom, Frances Harris and Gertrude Lee as the interpreters. The following night was given to French, German and American composers, Elisabeth Thinn playing the Saint-Saëns C minor; Bernice Riseborough, the Franck Symphonic Variations; Frieda Wall, the Brahms B flat major concerto and Irma Orser, the D minor concerto of MacDowell. At the penultimate recital Margaret Wickersham offered the Grieg A minor concerto; August Frank was heard in the Rachmaninoff C minor and Frieda Wall presented the Saint-Saëns G minor.

The last program included the Debussy Dance Sacre and Dance Profane, well played by Carmen Simpson; the first performance here of Joseph Rosenstock's concerto, performed by Elisabeth Thinn; Poulenc's Aubade, played by Margaret Wickersham; Strauss' Burlesque with Augusta Frank as the interpreter and the first performance here of the Leo Weiner Concertino, well played by Irma Orser.

Mr. Podolsky, who interpreted all orchestral parts on the second piano, set a gigantic task for himself but he and his students came out with flying colors. Space forbids dwelling on the individual merits of each participant yet in joining them all in words of praise we pay tribute to their pianistic accomplishments.

FEDERAL MUSIC PROJECT CONCERTS

Outstanding among the programs of the Federal Music Project were the gala concerts of the Illinois Symphony Orchestra of June 7, at which Jerzy Bojanowski was guest conductor and Guy Maier, the guest soloist, and of June 28, when Henry Hadley appeared as visiting conductor. Bojanowski's readings of MacDowell, Handel-Harty, Smetana, Rozycki and Gliere works were spirited and inspiring and under his energetic leadership the orchestra played with enthusiasm and vivacity. Guy Maier's account of the Mozart C major concerto was that of the consummate artist whose head superbly governs the technic of his hands.

For the June 28 program Conductor Hadley programmed three of his own compositions—the overture from Herod, his Chinese suite, Streets of Pekin, and his rhapsody, Culprit Fay (after Joseph Rodman Drake's poem of the same name)—the prelude and Love Death from Tristan and Isolde and the Liszt symphonic poem, Les Preludes. With his usual verve and precision Hadley directed the orchestra superbly and the result was an unusually meritorious performance.

Edward Collins was the guest conductor with the Illinois Symphony Orchestra, on June 23, at Hamilton Park. In conducting his own Mardi Gras overture Mr. Collins proved that he is well qualified as a symphonic leader, that he thoroughly understands the orchestra and its capabilities. His facile beat carries conviction and authenticity.

The American Concert Orchestra with George Shapiro as conductor played at the Great Northern Theatre on June 14, when Berte Long, contralto, was the soloist. David Van Vactor was its conductor on June 21, and Eleanore Block, dancer, the soloist. The American Concert Orchestra was heard in programs on July 1 at the Jewish People's Institute and July 2 at the International House of the University of Chicago. The same program was given on both occasions with Izler Solomon, conductor of the Lansing, (Mich.) Symphony Orchestra, as conductor, and Marjorie Livingston, soprano, the soloist.

At the fourth concert of the composers' forum compositions by Nathan Lupu and Carl Bricken were presented by Marion Hall and Nathan Lupu, pianists; Agatha Lewis, soprano, and the American String Quartet. The Chicago composers, Robert Sanders and Florian Mueller, were represented on the June 30 program and their numbers were offered by Frank Sykora, cellist; Marion Hall, pianist; Ruth Behrens, soprano, and Edward Gradman, violinist.

The Federal Music Project has leased the Marigold Gardens for a series of summer concerts during July and August. Four concerts will be given each week in the enclosed open-air gardens by the Illinois Symphony Orchestra and the American Concert Orchestra alternately. Miscellaneous programs are offered on Saturday evenings by a number of other Federal Music Project units, including the Concert Band, the Novelty Orchestra and the Jubilee Singers.

CAVE THOMPSON'S ANNUAL RECITAL

At his annual recital on June 17, at Fullerton Hall, Art Institute, Cave Thompson, the blind pianist, played with his customary fine art a program of Beethoven, Schumann, Chopin and Liszt, and earned the approbation of his listeners.

LOUISE ST. JOHN WESTERVELT'S ACTIVITIES

When she is not teaching pupils how to sing Louise St. John Westervelt is training and conducting choral groups of various sizes. At the Jubilee celebration of the National College of Education in Evanston, one of her girl choruses appeared in the historic pageant on May 15, and on May 31 at the Baccalaureate Exercises of the school a chorus of two hundred—a combination of her chorus and the assembly—sang under her direction a group of numbers. At the fiftieth annual commencement of the school, on June 3, a student chorus trained and directed by Miss Westervelt sang Handel's Thanks be to Thee; the Russian anthem, All Praise to God the Eternal; and Rachmaninoff's The Angel. The College Choir sang two choruses from Handel's L'Allegro. Miss Westervelt's Columbia School Ensemble on June 17 at Fullerton Hall, Art Institute, sang numbers by Kramer, Cyril Scott, Wagner and Joseph Suk.

LUTHER COLLEGE CONCERT BAND

A concert of unusual merit was given at Orchestra Hall, on June 19, by the Luther College Concert Band of Decorah, Ia., under the leadership of Carlo A. Sperati. Composed of seventy young students, many of whom have won state and national awards, the band played magnificently under its efficient conductor, who has led Luther College bands for the past thirty-four years. At the conclusion of its extensive concert tour, the band is to make its second European tour, which includes appearances in six countries.

SILVIO SCIONTI'S ACTIVE SUMMER

Silvio Scionti has concluded a three weeks' master piano class in Jackson, Miss., and Houston, Tex., and is now teaching in the summer master session at the Chicago Musical College. During the recital series in connection with the College's summer session, Mr. Scionti played two joint recitals with Erich Sorantin, violinist, on July 8 and 18. While in Jackson, Miss., Mr. Scionti appeared as guest conductor with the Federal Music Project Orchestra and his artist student, Floy Young, was the piano soloist. Isabel Laughlin (Mrs. Scionti) also participated in this program and gave a concert at the Chicago Musical College on July 2. Mr. and Mrs. Scionti sail for Italy on August 1.

FRANKLYN CARNAHAN,
pianist of Cleveland, has composed a ballet, The Fire Maiden. The new work was given its premiere this spring by the Cleveland Ballet and the Clevelandaires (a group of members of the Cleveland Orchestra) under the baton of Rudolph Ringwall at Severance Hall. The stage setting for the ballet was created by Richard Rychtarik, scenic architect of the Cleveland Orchestra's opera productions. Dorothy d'Albert was the premiere danseuse.

HANNA BUTLER'S PUPILS

Willa Dryden, soprano, was chosen soloist for the Idaho Spalding Centennial on May 7, where she sang a number of Cadman's Indian songs before an audience of 10,000 people. Miss Dryden also appeared on the Normal college commencement program in the Normal Auditorium in Lewiston, Idaho. Sverre Osthreim, baritone, was soloist at the Norwegian Association of America Music Festival at Duluth, Minn., July 9, 10 and 11. Both are from Hanna Butler's studio.

JEANNETTE VAN DER VELPEN'S APPEARANCES

Jeannette Van der Velpen, of the Chicago City Opera, Detroit Opera and Chicago Opera Production companies, was again the soloist with the Northerners, Harry Walsh, conductor, over WGN on June 22. Miss Van der Velpen, who holds the record for appearances at the Grant Park band shell last summer, has been contracted by most of the symphony orchestras and bands appearing during the present series, which opened on July 1. Miss Van der Velpen was the soloist with the Woman's Symphony Orchestra on July 5, singing the Waltz Song from Gounod's Romeo and Juliet, and the following evening, with the Col. Armin F. Band she sang Strauss' Tales from the Vienna Woods. Her next appearance will be with the Philharmonic Orchestra (Richard Czerwonky, conductor).

CITY OPERA TO GIVE OPERATIC CONCERTS

A series of five operatic concerts to be given in costume with orchestra and with scenery on Sunday nights during the City Opera Company season at the Civic Opera House is the latest announcement from General Manager Paul Longone. Most of the leading singers will participate in the concerts, each of which is to be made up of scenes from an opera with the ballet featured in several numbers. The first concert is scheduled for November 8.

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Winners in National Piano Playing Tournament Announced

Contests Held in Forty States Enlisted 4,000 Entrants

The final results of this year's National Piano Playing Tournament, which was held in forty cities from San Diego, Cal., to Boston, found more than 1,000 students on the national honor roll. There were 4,000 entries in the tournament. In order to attain the national honor roll, the young pianists were required to present capably a program composed of ten or more selections chosen from the early classic, late classic, romantic and modern periods of composition. The Gold Seal–Gold Star winners entered repertoires of twenty or more selections; those who won Gold Seal–Blue Star awards were required to present programs of fifteen to nineteen selections; while the Gold Seal–Red Star certificates went to those who presented programs of ten to fourteen numbers. All selections were played from memory. The rating of those entering the tournament was determined by judges of acknowledged musical standing. To win the highest honors a 95 per cent average was required. 90 per cent entitled the pupil to high honors, while an 80 per cent average admitted the student to the honor roll. The National Piano Playing Tournament is an annual project of the National Guild of Piano Teachers. This year's national entries represented an increase of about 25 per cent over last year. Of these, some 20 per cent more attained the national honor roll.

The names on the honor roll are listed herewith, those winning highest honors are indicated by asterisks (*), winners of high honors by crosses (†).

NATIONAL HONOR ROLL—1936
GOLD SEAL — GOLD STAR

Division Entered Young Artist

*Grace Harrington, Palisades Park, N. J.
Helen Upson, Alden, Kan.

Collegiate

†Dorothy Gene Frazier, Dallas, Texas
*Eugena Lou Gentry, De Leon, Texas
*Mary Lanum, Dallas, Texas
†Catheryn Morris, Mitchell, Kan.
Marcella Nodurft, Sterling, Kan.
†Blanche Schnall, Bronx, N. Y.
†Marie Senst, Long Beach, Cal.
†Marjorie Spark, Wichita, Kan.
*Ray Tadlock, Quanah, Texas
*Delphine Wagner, Long Beach, Cal.
†Yvette Wilcox, Los Angeles, Cal.

Preparatory

†Kenneth Babcock, Sonora, Texas
*Jean Barlow, Winters, Texas
†Annette Biernbaum, Rapid City, S. Dak.
†Lila Stone Buckaloo, Three Rivers, Texas
*Laurelle Chancellor, Cooper, Texas
†Barry Cool, Jr., Beverly Hills, Cal.
†Gladys Cunningham, Three Rivers, Texas
†Bessie Elzea, Miles City, Mont.
*Ward Harris, Harrold, Texas
†Betty Holt, Los Angeles, Cal.
†Charles Hutchison, Los Angeles, Cal.
†Marion Kennerly, Teague, Texas
*Shirley Levin, Washington, D. C.
*Jane Longmoor, Abilene, Texas
Eleanor Page, Austin, Texas
†Mae Frances Peterman, Ft. Worth, Texas
*Jean Carolyn Smith, Corsicana, Texas
*Betty Stacy, Miles City, Mont.
*Martha Gene Williams, Dallas, Texas
*Shirley Turner, Rapid City, S. Dak.
*Shirley Wolfert, Dallas, Texas
*Dorothy Jane Woodruff, San Pedro, Cal.

Intermediate

†Buena Allyn Watt, Corsicana, Texas
Edith May Babcock, Sonora, Texas
†Olive June Box, Electra, Texas
Mary June Brooks, Ft. Worth, Texas
*La Voy Burke, Vernon, Texas
Helen Fern Caldwell, Ardmore, Okla.
†Charles Campbell, Los Angeles, Cal.
Mary Frances Campbell, Los Angeles, Cal.
†Ruth Clayton, Corsicana, Texas
*Bobbie L. Clinton, Putnam, Texas
Robert Cook, Wichita, Kan.
*Freda Culwell, Stamford, Texas
Almeada Elmore, Wichita, Kan.
†Jacqueline Faw, Big Springs, Texas
*Marjorie Fellman, Pasadena, Cal.
*Ardath Fory, Mansfield, La.
*Cornelia Frazier, Big Spring, Texas
†L. E. Gilbert, Ft. Worth, Texas
†Jane Hall, Mansfield, La.
*Hiel Laymann, Dallas, Texas
*Elizabeth Haynes, Commerce, Texas
†Grace Headlee, Teague, Texas
†Gertie Hooker, Dallas, Texas
†Lewis Howard, Ft. Worth, Texas
*Alice Setsuko Imamoto, Garderf Grove, Cal.
†Colleen Ingram, Pearsall, Texas
†Doris Gene Jaco, Ft. Worth, Texas
†Geraldine Jenkins, Greenville, Texas
Barbara Ann Kaiser, Glendale, Cal.
†Lavita Love, Corsicana, Texas
Norma Jean Love, Partridge, Kan.
†Cristol-Amelia Martin, Dallas, Texas
†De Alva McAlister, Big Spring, Texas
Martha Louise McClellan, Stamford, Texas
†Marylyn McGee, Corsicana, Texas
†Florence McKinney, La Mesa, Cal.
*Sara Menefee, Homer, La.
*Helen Evadne Meyler, Los Angeles, Cal.
†Virginia Mills, Sioux Falls, S. Dak.
†Lorraine O'Roark, Shreveport, La.
†Julia Pace, Mansfield, La.
*Marie Polisi, Brooklyn, N. Y.
*Marjorie Reynolds, Dallas, Texas
†Ruthabel Rickman, Newton, Kans.
†Carolyn Rigby, Shreveport, La.
†Wanda Roberts, Taft, Texas
†Margaret Salem, Rule, Texas
†Sarah Louise Schwartz, Dallas, Texas
†Alice Pearl Smith, Edinburgh, Texas
Eleanor Smith, Miles City, Mont.
*Mildred Smith, San Antonio, Texas
*Patricia Staffel, San Antonio, Texas
†Lorene Stahr, Eastland, Texas
†William Melvin Swann, Jr., Los Angeles, Cal.
†Patricia Wheless, Port Arthur, Texas
*Dorothy White, San Antonio, Texas

Elementary

†Lawana Ballew, Graham, Okla.
Pearl Faye Corley, Graham, Texas
*Lorena Mae Fletcher, Los Angeles, Cal.
†Gloria Greene, Long Beach, Cal.
†Paula Jo Guiberson, Dallas, Tex.
Raleigh Davis Gully, Big Springs, Texas
Bernard Jungles, Los Angeles, Cal.
†C. J. Luten, Dallas, Texas
†Harry Lynn, Alice, Texas
Christina Randals, Alice, Texas
†Billy Rollwage, Dallas, Texas
*Edward Sanford, Abilene, Texas
Hazel Wallace Spangler, Karnes City, Texas
†Lillian Barbara Teat, Longview, Texas
†Joecile Coffman, Eastlands, Texas
*Cynthia Wells, Peekskill, N. Y.
*Celia Westerman, Abilene, Texas
Lottie Lee Williams, Big Spring, Texas
†Vivian Gertrude Wyrick, Wilson, Okla.

GOLD SEAL—BLUE STAR

Collegiate

*Rhea Sue Bartlett, Winters, Texas
†Sally Currier, Boston, Mass.
Viola Harris, Swink, Colo.
†Catharyn Hart, Sterling, Kans.
†Earle Hulin, Depot Place, N. Y.
†Billie Joyce McSpadden, Dallas, Texas
Vivian A. Neeley, Glendale, Cal.
†Marcelle Rousseau, Springfield, Mass.

Preparatory

*Nettie Maxine Baber, Wichita Falls, Texas
†Barbara Brown, Glendale, Cal.
†Mary Kathryn Bullock, Dallas, Texas
†Leola Chiarodit, N. Hollywood, Cal.
†Elinor Christiansen, Malden, Mass.
*Wanda Mae Clements, Abilene, Texas
Anna Gray Dumas, Teague, Texas
†Linnie Mae Hight, Mexia, Texas
*Mary Leone Hoge, Knox City, Texas
*Yvonne Jamison, Knox City, Texas
†Marjorie Johnson, Saugus, Mass.
Marjorie King, Chase, Kans.
†Sara Beth Knox, Corsicana, Texas
Anne Krehbiel, Moundridge, Kans.
*Kathryn Lee, Corsicana, Texas
*Lyle Moeckel, San Antonio, Texas
†Pearl Nelson, Brooklyn, N. Y.
*Faye Katherine Page, San Antonio, Texas
*Mary Evelyn Perkins, Winters, Texas
*Pierce Wynkie, Corsicana, Texas
Helena Schlichter, Phila., Pa.
*John Sloane, Waltham, Mass.
Mildred Wallace, Middletown, N. Y.
*Dorothy Ann Wheeler, Sioux Falls, S. Dak.
*Sylvia Yaffe, Ardmore, Okla.

Intermediate

†Mildred Arnold, San Antonio, Texas
†Bonnie Gene Biddie, Little Rock, Ark.
†Betty Bynum, Dallas, Texas
Jamie Chandler, Stamford, Texas
†Kathleen Cheal, Pasadena, Cal.
†Elizabeth Coker, San Antonio, Texas
†Frances Ferne Davis, Enid, Okla.
*Margaret Ann Duffy, Sioux Falls, S. Dak.
†Elaine Dupuis, Beaumont, Texas
†June Fauber, Dallas, Texas
†Mary Love Ferguson, Corsicana, Texas
*Ernestine Filipponi, Santa Maria, Cal.
Bernice Gentry, Corpus Christi, Texas
*Lucy Ellen Gibson, Sherman, Texas
Frieda B. Graham, Kenedy, Texas
*Carrie Bess Gray, Dallas, Texas
†Frances Harriman, Kenedy, Texas
Helen Heatre, Port Arthur, Texas
*Mary Jane Holm, Rapid City, S. Dak.
*Mary Nan Hudgins, Dallas, Texas
*Priscilla Jackson, Jamaica Plain, Mass.
Shirley Johnson, Portland, Oregon
†Helen Laity, Pasadena, Cal.
Dorma Phea Lindholm, George West, Texas
*Margaret Ann Luecke, Dallas, Texas
†Hontice Matkin, Simmons, Texas
Jane Matsuura, Guadalupe, Cal.
†Margaret Metcalf, Corsicana, Texas
*Margaret Jo Pope, Dallas, Texas
†Kenneth Rockwell, Pasadena, Cal.
Betty Schlichter, Phila., Pa.
*Donna Rae Searles, Sioux Falls, S. Dak.
†Twilla Ruth Smith, Wichita Falls, Texas
*Betty Stell, Corsicana, Texas
†Ralph Stell, Corsicana, Texas
†Anna Katherine Swinney, Ringling, Okla.
†Alice Tatum, Corsicana, Texas
†Era Jo Upshaw, Stamford, Texas
†Lida Lynn Wood, Corsicana, Texas

Elementary

*Anna Marie Armstrong, Baton Rouge, La.
*Jack Coffman, Eastland, Texas
†Nancy-Joy Currie, Long Beach, Cal.
*Beverly Duffy, Sioux Falls, S. Dak.
†Vivian Ferguson, Big Spring, Texas
†Martha Gibson, Homer, La.
Bobbie Nell Gully, Big Spring, Texas
*Marilyn Hamil, Santa Ana, Cal.
†Marjorie Harrison, Longview, Texas
†Betty Jean Hefner, Dallas, Texas
†Leona Kuopf, New York City
*Moy Gee Lane, Ardmore, Okla.
†Gilbert Leibinger, Miles City, Mont.
†Raymond Mann, Midland, Texas
†Betty Lee Marshall, Sioux Falls, S. Dak.
†Mary Bell McKenzie, Shreveport, La.
Mary Virginia Meadows, Longview, Texas
Mary Patterson, Big Spring, Texas
Delores Rea, Longview, Texas
†Patricia Reid, Pasadena, Cal.
*Carol Ann Rockwell, Pasadena, Cal.
*Jefferson Scoville, Pasadena, Cal.
†Herbert Lee Silverberg, Corsicana, Texas
Billy Shurley, Sonora, Texas
†Emma Kate Todd, San Antonio, Texas
Patsy Ruth Warner, Dallas, Texas
†Dulce Mae Watson, San Antonio, Texas
Ann Winters, Pearsall, Texas
*Tikey Zes, Long Beach, Cal.

GOLD SEAL—RED STAR

Collegiate

Frederick R. Allen, San Diego, Cal.
†Robert Blair, Dorchester, Mass.
*Charlotte Brejcha, Long Beach, Cal.
Bernice Bubolz, Ashland, Oregon
Phila Belle Burk, Alexandria, Va.
*Amos Caldwell, Bangs, Texas
†Mrs. W. A. Connally, Ft. Worth, Texas
†Edwin P. Cook, Jr., Smithville, Texas
†Dorothy Cooper, Ft. Worth, Texas
*Clintine Crain, Long Beach, Cal.
†Lily Djang, Shanghai, China
†Jane Esch, Chevy Chase, Md.
*Evelyn Eaddy, Keithville, La.
Grace Finger, Kyle, Texas
†Helene Finnacum, Washington, D. C.
†James Fisher, San Diego, Cal.
†Elvira Foti, Brighton, Mass.
†Helen Frish, Hutchinson, Kans.
Mary Louise Godfrey, San Dimas, Cal.
Helen Goodwin, San Dimas, Cal.
Helen Hohl, Phila., Pa.
Maurine Howell, Abilene, Texas
*Frances La Vergne, Oakland, Cal.
Dorothy Mae Lewis, Pomona, Cal.
*Ruth Martin, Huntington Park, Cal.
Katherine Mason, San Diego, Cal.
Reeda Lee McCormick, Austin, Texas
*Betty McFarlin, Huntington Beach, Cal.
†Rhoda Louise Meridith, Wichita, Kans.
†Dorothy Michael, Pomona, Cal.
Margaret Nation, Arlington, Texas
Cordelia Nerville, Austin, Texas
†Ilene Noah, La Jolla, Cal.
Catherine Anne Ogilvie, Houston, Texas
†Helen Fay Passwore, Austin, Texas
*Clara Jane Petterson, Compton, Cal.
†Joan Pierrard, Waco, Texas
†Mrs. F. J. Pruitt, Abilene, Texas
†Illa Richards, Sacramento, Cal.
*Thelma Jo Russell, Claremont, Cal.
†Mary Ruth Sargent, Houston, Texas
Barbara Seares, Riverside, Cal.
*Caryl Segerstrom, Brooklyn, N. Y.
†Ruth Sheldon, Kingman, Kans.
†Emma Rose Stuart, Abilene, Texas
†Edwin Sunter, Berkeley, Cal.
*Louise Tate, Los Angeles, Cal.

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†Marie Aldrich, Little Rock, Ark.
†Julieta Alliegro, San Diego, Cal.
Marie Anderson, Upland, Cal.
*Patrice Beale, San Diego, Cal.
†Anna May Biehn, McAllen, Texas
†Mary F. Biering, Marys, Texas
†Dana Booth, Claremont, Cal.
†Norma Brittain, Pharr, Texas
†Mary Brockway, Miles City, Mont.
*Jean Bumstead, New Orleans, La.
Betty Burk, Cleveland, Ohio
*Janet Campbell, Pomona, Cal.
Harriette Chambers, Burkburnett, Texas
Dorothy Chevis, Beaumont, Texas
†Anne Clarke, Long Beach, Cal.
†Mary Clarke, Long Beach, Cal.
†Mary Clemmer, Corpus Christi, Texas
†Muriel Cooksey, Miles City, Mont.
Louise Craig, Rosanky, Texas
†Maurice Cunningham, George West, Texas
†Mary Lou Dearing, Ft. Worth, Texas
†Evelyn Diamond, Beaumont, Texas
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†Martha Ditto, Portland, Ore.
†Owen Doty, Portland, Ore.
John Doull, Miles City, Mont.
†Dorothy Duffy, Medford, Mass.
Sunny (Charles) Duggan, San Dimas, Cal.
†Bettina Duncan, Upland, Cal.
*Fay Epstein, Miles City, Mont.
Sarah Forbes, San Antonio, Texas
*Barbara Furbush, Waltham, Mass.
†Loula Nell Gee, Quanah, Texas
†A. L. Gillespie, III, Ft. Worth, Texas
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†Laura Lee Green, Beaumont, Texas
*Margaret Grinde, Anaheim, Cal.
*Julius Guyas, Cleveland, Ohio
†Mary Elizabeth Hamilton, Port Arthur, Texas
Betty Jeanne Hanson, Anaheim, Cal.
Jane Hargrove, Beaumont, Texas
†Esther Jean Hawkins, Oxford, Kans.
*Roberta Henson, Oklahoma City, Okla.
†Ariella Heren, Miles City, Mont.
†Aida Hershman, Boston, Mass.
†Lois Herz, Ft. Worth, Texas
*Carolyn Hill, Piedmont, Cal.
*Eleanor Hindson, Portland, Ore.
†Margaret Hitzmann, Dallas, Texas
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*Frances Mae Kerr, Oklahoma City, Okla.
Ferne Kerr, Hanford, Cal.
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*Mary Matthews, Wichita Falls, Texas
*Dorothy Mathis, Wichita Falls, Texas
†Reagan Matkin, Simmons, Texas
*Robert Louis Massingham, Ft. Worth, Texas
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†Betty Lou McCoy, Miles City, Mont.
†Patricia McGlothlin, Corsicana, Texas
†Maxine Melka, Wichita, Kans.
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†Ruth Rogers, Corsicana, Texas
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*Emma Jean Rucker, Dallas, Texas
Susanne Russell, Stamford, Texas
†Edith Shapiro, San Antonio, Texas
Elizabeth Ann Shelburne, Smithville, Texas
*Charles Smith, Little Rock, Ark.
†Elizabeth Smith, Bishop, Texas
Irene Spensley, Hollywood, Cal.
Helen Steffens, Smithville, Texas
†Mary Pauline Stewart, San Antonio, Texas
*Judy Stubbs, San Antonio, Texas
*Ethel Strack, New Orleans, La.
†Margaret Sullivan, Corsicana, Texas
†Gladys Swayne, New Orleans, La.
Ruth Turner, Austin, Texas

(Continued on page 26)

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†Mary Anne Lewis, San Antonio, Texas
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Ethel Pyne Heard in Washington

Ethel Pyne, soprano, was the guest artist for the annual breakfast of the Political Study Club on May 23 at the Mayflower Hotel, Washington, D. C. Among Miss Pyne's numbers was Summer, a song by Frederick Cromweed. Thora Henshaw Seaton was her accompanist.

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CONSERVATORIES and SCHOOLS

Power Memorial Academy

The Very Rev. Msgr. F. Francis McIntyre, chancellor, presided over the annual commencement exercises of the Power Memorial Academy at Town Hall, New York, on May 29, and made the address to the graduates. Preceding the awarding of diplomas and medals, a program was presented, devoted mostly to music. The school's string ensemble played selected overture music and Irish Fantasy (Harris). The senior and junior glee club were heard in Ave Verum Corpus (Elgar), a traditional Veni Creator Spiritus, and a Gregorian Chant. Violin trios by Blow and Corelli were offered by Raymond Barth, William O'Neill, Edward Doyle and James O'Neill. Raymond Barth, who was cited for general excellence in instrumental music, won applause for violin solos, Schubert's Ave Maria and the Hungarian Dance No. 5 of Brahms. William O'Neill, also commended for general excellence in vocal music, sang two bass-baritone solos, an Old Irish air and a Negro spiritual. Purcell's Passing By and the Old Irish song Erin, the Tear and the Smile in Thine Eye served as the concluding numbers for the senior and junior glee club.

Francis Pangrac is musical director of the school, a post he has held for several years, during which time consistent progress has been noted in the school's music. The two soloists, Raymond Barth and William O'Neill, both Pangrac pupils, won gold medals. The glee club, a well trained group, now numbers almost one hundred voices. The string ensemble, another creditable organization, consists of twenty-four pieces, accompanied by two pianos. G. N.

Clarke Conservatory of Music

PHILADELPHIA.—The Clarke Conservatory of Music presented a junior musical ensemble concert at New Presser Hall on June 5. The rhythm band (B. S. Davis, director) opened the program with Schubert's Marche Militaire. Soloists were from the departments of piano, violin and cello of the school, and their extensive assortment of music included pieces by Haydn, Mendelssohn, Beethoven, Chopin, Gretchaninoff and Bruch. Those appearing were Dorothy Freedman, Esthel Hazel Taine, Marjorie Thomas, Charles Broxmeyer, Virginia Johnston, Marvin Pasternack, Margaretta Richardi, Lois Warshaw, Griffith Freed, Bobby Kazajian, Stanley Scherdorf, Alvin Turetsky, Irene Fineman, Shirley Yogel, Roslyn Silverman, Jerry Berstein, Jane MacCabe, Natalie Cadwalader, Alvin Spivak, Nora May Taine, Marion MacMasters, George deKrafft, Jane Anne Bellfield, Margaret Rummel, Nona Piwosky, Casper Elsasser, Irene Hubbard, James Yost, Richard Stine, Mary Louise Yoder, Doris Warshaw, Morton Spivak, Margaret Chambers, Dorothy Stout, Madeline Conti, Virginia Clark, Martha Fine, Helen Janov, Ruth Buroughs, Martha Virginia Coriell, Elizabeth Reed, Beatrice Brenner, Elsie Nax, Norman Graham, Edward Renner, Charlotte Schreiber. A string ensemble and the Germantown branch of the rhythm band also played. A high standard of technical and interpretative attainment marked the work of the youngsters.

On June 9 Marguerite Barr MacClain presented pupils of the vocal department in songs and ballads in the same auditorium. Excellent musicianship and the results of fine training were displayed by William Charlton, Jr., Frances Little, Dolores Steiner, Harry Edgar, Dorothy Higgins, Nancy DeWar, Jessie Ireland, Eva Purvis, Neal Aldridge, John B. Stokes, Maude Thompson, Thelma Baldwin, Palmer Watson, Bertha Arnott, Dorothy Campbell, Audrey Bickley, Beth Pearce, Leonore Patton, Frank Rowcroft, Eva DeFrancis, Ruth McCaw, Charlotte Bill, John Shappell, Minnie Rose Palmer, Helen Klose, Margaret Higgins, Maurice Barkin, Ethel Osterneck, Russell Steiner, Ann Citron, Mary Looker, Cornelius McGarity, James Burns and Jane Zimmerman. Accompanists were Mrs. MacClain, Marie Hermley and Leonard MacClain. Another recital by students of Mrs. MacClain was held on June 16. In operatic selections from the works of Weber, Mendelssohn, Ponchielli, Puccini, Wagner, Tschaikowsky, Mozart, Mascagni, Goring-Thomas and Verdi, the excellent singers were Marie Lambert, the Rev. James Brasher, Adele Lindenfelser, Charles Schmidt, Clifton White, Margaret Anders Ott, Anna Heintz, William H. Patrick, William Ellis, Marie Hermley, Lowell Ayers, Edward Hobbs, Ruth DeWoody and J. Harry Tipping. Ruth Buroughs and Leonard MacClain accompanied. L. T.

Juilliard Summer School

The Juilliard Summer School of New York announces a course of concerts, including seven piano recitals and two sonata recitals on Tuesdays and Wednesdays and nine miscellaneous recitals on Wednesdays and Thursdays; all these are being held in the afternoons, July 7 to August 13. Sascha Gorodnitzki was heard on July 7; 14, Alton Jones is scheduled; 21, Katherine Bacon; 28, Arthur Newstead; August 4, Muriel Kerr; 11, Beula Duffey, all pianists. The program of July 9 was given by Charles Hackett, tenor; on July 16 Fraser Gange, baritone, is to be presented; 23, Louis Persinger, violinst; 30, Sascha Jacobsen, violinist; August 6, Hugh Porter, organist; 13, ensemble recital. There is also a course of recitals open to subscribers of either course: July 8, Guy Maier, pianist, and Samuel Gardner, violinist; 22, Ernest Hutcheson, pianist (guest artist); 29, Louis Persinger, violinist, and Muriel Kerr, pianist.

Curtis Institute of Music

PHILADELPHIA—The third commencement and conferring of degrees of the Curtis Institute of Music (Dr. Josef Hofmann, director), was held at Casimir Hall, in May. Alexander McCurdy, organist (diploma 1934) played numbers by Schumann, Brahms and Karg-Elert as a prelude. The graduate procession was to the Triumphal March of Karg-Elert. Mary Louise Curtis Bok, Mus. D., L.H.D., president of Curtis Institute, awarded the diplomas and conferred the degrees in course. After general singing of the Star-Spangled Banner, the recessional march was heard—toccata from symphony No. 5 of Charles Marie Widor. Diplomas in voice went to Charlotte Purchase Daniels, Charlotte F. Ridley, Eugene Loewenthal, Irene Edith Singer (in absentia), Leonard Wilson Treash; piano: Cecille Geschicter, Richard Simon Goodman and Jeanette Weinstein (in absentia); violin: David Paul Frisna, Oskar Shumsky, Marian Gray Head, Jean Spitzer and Leon Zawisza; viola: Simon Louis Asin, Alvin Harold Dinkin and Leonard Mogill; harp: Isabel Raffensberger Ibach, Mary Jane Mayhew and Marjorie Cole Tyre; accompanying: Vladimir Sokoloff; flute: Harold Marsh Bennett; oboe: Rhadames John Angelucci; French horn: Ernani Frank Angelucci and Herman John Watkins; trumpet: John H. Harmaala; trombone: John Warren Burkhart; tuba: Arnold Maurice Jacobs; tympani and percussion: Frank John Sinatra. In the awarding of degrees in course, the degree of Bachelor of Music—in voice went to: Charlotte Purchase Daniels, Charlotte F. Ridley, Eugene Loewenthal, Irene Edith Singer (in absentia) and Leonard Wilson Treash; Bachelor of Music—in piano: Richard Simon Goodman; Bachelor of Music—in viola: Virginia Majewski; Bachelor of Music—in harp: Isabel Raffensberger Ibach and Mary Jane Mayhew; Bachelor of Music—in trumpet: John H. Harmaala; Bachelor of Music—in viola and conducting: Louis Vyner.

School for Vocal Scholarships

Preliminary to the inauguration of the School for Vocal Scholarships' summer session at Haverford, Pa., Mrs. Samuel P. Rotan, a member of the board of directors, gave a reception on June 14 for Edgar Milton Cooke, director of the school and voice teacher; H. Maurice Jacquet, coach and composer, and Victor Andoga, stage technic. The program of music, interpreted by Anne Simon, contralto, and Vito Basie, tenor, artist pupils of Mr. Jacquet, who accompanied them, was meritorious and noteworthy. Mr. Jacquet also contributed two groups of his own compositions. B. C.

Marmein's Summer Activities

Miriam Marmein opened her summer season at the Lakeshore Summer Theatre, Westford, Mass., on June 29. On July 6 she started rehearsals at her Outdoor Dance Theatre at Manomet, Mass., for concerts there and elsewhere during August.

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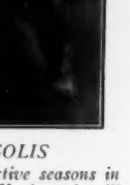

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STUDIO NOTES

(Continued from page 23)

LAFORGE-BERUMEN

The opening concert of the La Forge-Berúmen Summer School, June 9, attracted an overflow audience. The program was presented by Blanche Gaillard, pianist, and The La Forge Quartet (Mabel Miller Downs, soprano; Elizabeth Andres, contralto; Charles Lawrence, tenor; Harrington van Hoesen, baritone), and Virginia Duffey, accompanist. Miss Gaillard played varied works and won approval with her musical perception and excellent technical equipment. She added encores. The La Forge Quartet gave the latter half of the programs and included numbers in English and the Spinning Wheel Quartet from Martha. It is seldom that one hears a quartet with the finesse which this one has acquired, and the fullness and richness of the four voices makes exquisite blending of tone. Several encores were demanded. Miss Duffey's cooperation at the piano was a valuable asset.

Another concert of the series was heard on June 23, before the usual audience. Elizabeth Andres, contralto, and Virginia Duffey, pianist-accompanist, presented the program. Miss Andres sang groups in German and English, and an aria from La Favorita. She has a voice of color that is capable of unusual depths of emotional expression. Miss Duffey played the accompaniments and two groups of soli. She is a fine musician and is equipped with a technic more than adequate to express the varied moods. Both artists added to the printed program. K. P.

SELMA KRAMER

Selma Kramer presented Edna Perlow in a piano recital at her New York studio on June 24. Miss Perlow is a young artist of talent, her natural gifts set off by a technical training of high standard. She began with the prelude and fugue in C minor of Bach and the same composer's concerto in the Italian style. Beethoven's sonata, op. 2, No. 1, F minor, followed, and after the intermission pieces by Brahms, Chopin, Debussy and Ravel. The Bach numbers had observance of the classic style, as well as differentiation between the two types of Bach compositions represented here. Beethoven's sonata was brought out with due regard for its melodic beauties and beautiful tonal structure. Brahms, represented by two rhapsodies, op. 79, B minor and G minor, also fared well under Miss Perlow's fingers, versatile digits which further adapted themselves to the romantic strains of Chopin and the more complex harmonics of Debussy and Ravel. The audience applauded the pianist with zeal and requested several encores. G. N.

MRS. DANIEL SULLIVAN

Mrs. Daniel Sullivan presented a group of her artist pupils in recital recently at the New York studio. The program was opened by Marion Raymond, who displayed a coloratura voice of pleasing quality in Frank LaForge's arrangement of Johann Strauss' Tales from the Vienna Woods, finishing with an effective and effortless E flat in alt. She also sang charmingly a Gavotte of Popper. Fredericka Fricken, possessor of a fine lyric soprano, revealed her thorough musicianship in Schubert's Fischerweise and Schmetterling, and two delightful old English numbers. A flexible and promising lyric tenor was exhibited by Edwin Bogert, soloist at the Christian Reformed Church, Englewood, N. J., who scored in the aria Una furtiva lagrima, from Donizetti's Elisir d'Amore, and Haydn Wood's A Brown Bird Singing. Sophie Paske, contralto, sang Mon coeur s'ouvre à ta voix from Saint-Saëns' Samson et Dalila, the aria proving an excellent setting for her warm contralto of true operatic timbre. Miss Paske sang this aria when she won the radio contest conducted by the Chicago Evening Journal. Rich quality and dramatic power characterized Marina Karoff's singing of Vissi d'Arte from Puccini's Tosca and Tschaikowsky's Nur wer die Sehnsucht kennt. Regina Senz, coloratura soprano, who has sung leading roles in Italy, Germany and Monte Carlo, and who has also appeared in recital with Tito Schipa, sang the Cavatina from Donizetti's Don Pasquale and three Spanish songs with limpid tone and dazzling technic. Miss Senz received her entire vocal training in the Sullivan studios. The program closed with a duet from Aida performed in stirring manner by Miss Karoff and Miss Paske. R. B.

MRS. A. THEODORE GAILLARD

Pupils of Mrs. A. Theodore Gaillard made such an excellent showing at the recent National Piano Playing Tournament in New York that the contest winners collaborated in giving a recital at Mrs. Gaillard's studio on June 6. The most gifted of the children were Leona Knopf, seven years old, and Jackie Artist, nine, both of whom won places on the National Honor Roll, with High Honors. Each of these pianists played four of the numbers performed at the tournament, and won the enthusiastic applause of the audience for the fine musicianship shown. Other tournament winners appearing on the program were Hortense Jacobson, Dorothea Schmitz, Lottie Solomon and Esther Knopf. Also appearing at this recital were Robert Schmitz, Judith Jacobson, Emma Affronte and Murray Solomon. The program was concluded by Pearl Nelson, eighteen years old, who also was on the National Honor Roll of the tournament, with High Honors.

The program material included music of the classic repertoire as well as some modern pieces. Among the conspicuous of the good qualities of Mrs. Gaillard's pupils were their touch, phrasing and tone shading. In their interpretations, thought and discrimination marked the offerings of even the most youthful. G. N.

C'ZELMA CROSBY and EM SMITH

An evening of ensemble music at the Barnard Club, New York, on June 5, instituted by C'Zelma Crosby and Em Smith, teachers of violin and cello, attracted a large audience. Twenty-four young players of stringed instruments opened and closed the program with works by Bach and Beethoven, playing with excellent unity. Emily Vivian performed a movement of Vivaldi's violin concerto in A with vigor and rhythmic verve, and Robert Fisher followed in Wieniawski's Romance, played with good expression. A unique item consisted of a Humoresque (Squire), performed from memory by six cellists aged eight to sixteen years; they won deserved applause. Campbell Wyckoff showed much talent in his playing of a movement from Vivaldi's concerto in G, and Arthur Braendel, cellist, good tone and vivacity in an excerpt by Heberlein. Martha McKenna similarly displayed talent for the violin in the first movement of Bruch's G minor concerto. All the excerpts from concertos were accompanied by piano and the string ensemble, with Misses Crosby, Gladys Kalmus and William Keogh at the piano.

Junior students of these teachers united in a recital at the Chittenden studios on June 13, performing violin and cello solos, also ensemble numbers. Each played with accuracy and good bowing, and several showed decided talent in their interpretations. Some thirty players were heard by an interested audience, everything moved with promptness, and the evident sincerity and thoroughness in teaching of Misses Crosby and Smith was impressed on listeners. F. W. R.

PASCARELLA

The annual recital of pupils of Carl Pascarella was given on June 5 at the Casa Italiana of Columbia University, for the benefit of the Casa Italiana Scholarship Fund. The assisting artists were Frank Ricciardi, baritone, and Rose Pascarella, soprano. Mr. Pascarella's piano students offered a list of numbers including pieces of C. F. E. Bach, Chopin, Debussy, Rachmaninoff and Liszt. Al. Longo's Improvviso, Tylette (C. Albanesi), Notturno (F. Santoliquido), Impromptu (Y. Napoli) and the Octaves Study of M. Pilati were played for the first time in America. Excellent technic and well developed interpretative discernment were displayed by the performers, especially good work being done by Ignazio Pascarella, Donald Aronson, Miriam Sluchan, Alice Franco, Joseph Zibelli, Phylis Fontana, Joan Tripi and Domenic Ranieri. Also winning much deserved applause were Armando Maiolini, Melvin Yewdell, Lillian Sluchan, Marie Le Ave, Arnold Franco and Joseph Corso. The singers were admirable in songs and operatic excerpts. A large audience attended. R. B.

SVERRE RASMUSSEN

Vocal students of Sverre Rasmussen gave a concert in May at the Rasmussen studio in Carnegie Hall, New York. Those programmed to appear were Frank Wiener, Lita Selwyn, Daniel Klar, Mae Rosenfield, Louis Debin, Mollie Friegel and Sam Rosenbaum. Numbers offered were by Arthur Penn, Sigmund Romberg, Schubert, Mozart, Robinson, Bond, Nevin, Guy d'Hardelot, Victor Herbert, Max Reger, Thurlow Lieurance, Carl Bohm, Schumann, Massenet, Gounod, Teresa del Riego, Burleigh, Wagner, James H. Rogers, Campbell-Tipton and Puccini, as well as traditional Negro spirituals.

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JOSEF BORISSOFF (PIASTRO)
in the garden of his home in Hollywood, Cal. He has had an active season teaching violin pupils, playing concerts and fulfilling motion picture studio engagements.

COLETTE D'ARVILLE
waving goodbye to friends as she sailed on the S.S. Ile de France en route to a summer at her home in Paris. The singer returns to America late in September. One of the engagements of her spring season was with Giovanni Martinelli in Atlanta at the Dogwood Festival's production of Carmen. (Metropolitan Photo Service.)

GERSTER-GARDINI SINGERS IN OPERA EXCERPTS IN ENGLISH
Front row, left to right: Tonia Tarsanen Forsyth, Lillian Odse and Ruth Gover. Back row: Helen Curtiss, Kathryn Taliaferro, Charles Sorce, Berta Gerster-Gardini, Katharine Dean and Gudrun Ekeland.

VERNA CAREGA,
singing-comedienne and artist of Berta Gerster-Gardini, as the Nurse in the Ernst Toch opera, The Princess on the Pea, which after its New York run, went on a short tour. (Photo by Milton H. Cash.)

AT THE RECENT CONVENTION OF THE MINNESOTA STATE FEDERATION OF MUSIC CLUBS,
held in Duluth, Minn. Left to right, Paul Lemay, director of the Duluth Civic Symphony Orchestra; Carlotta Simonds, who was re-elected president of the state federation; Mrs. John A. Jardine, president of the national federation; and James G. Nye, president of the Duluth Civic Symphony Association.

SILVIO SCIONTI,
conductor of the Federal Music Project Orchestra in Jackson, Miss., on June 18. With the conductor-pianist are Miss Jerome Sage, director for Mississippi of the Federal Music Project, and Isabel Laughlin, pianist.

GRACE MOORE
singing at the Royal Albert Hall, London, June 4. (Insert) Miss Moore at Grosvenor House where she sang for St. George's Hospital Fund, under the auspices of the Duke and Duchess of Kent. She is wearing the medal presented to her by the King of Sweden. (Royal Albert Hall photo by H. C. Briggs.)

(See Inside Front Cover for Additional News Pictures)

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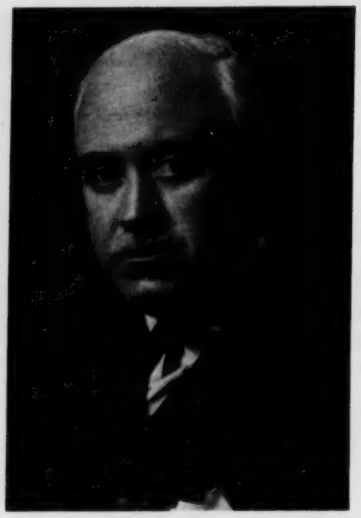

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